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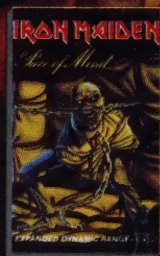
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Number 228, September 1983

COVER STORY

4 DEF LEPPARD vs. IRON MAIDEN

Heavy Metal Championship

FEATURES

16 THE SLICKEST DUDE IN ROCK

Who Is He?

20 STEVIE NICKS

That Magic Touch

26 BRYAN ADAMS

No More Lonely Nights

27 ZZ TOP

Straight For The Gut

32 SCORPIONS

Over The Top

36 ALDO NOVA

Having A Ball

59 UFO

End Of The Trail

60 PINK FLOYD

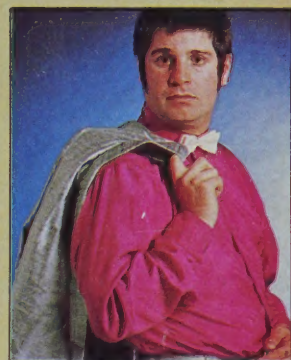
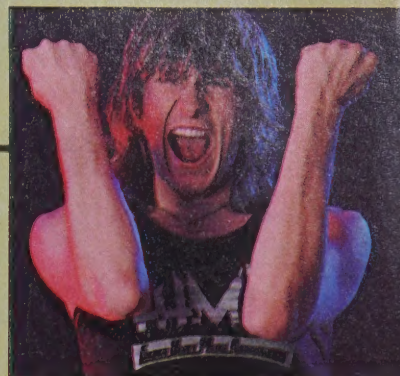
Off The Wall

62 THE RAMONES

Jungle Fever

64 JOURNEY

Riding High



DEPARTMENTS

8 WE READ YOUR MAIL

12 HEAVY METAL HAPPENINGS

14 ROOTS/ RONNIE JAMES DIO

15 THAT'S UNBEARABLE/ TED NUGENT

23 CELEBRITY RATE-A-RECORD/ MOLLY HATCHET

24 RECORD REVIEWS

28 PICK HIT/QUIET RIOT

29 SHOOTING STARS/ ZEBRA, MARILLION, EXCITER, MICHAEL BOLTON

30 GUITAR GREATS/ CHEAP TRICK'S RICK NIELSEN

34 CENTERFOLD/KISS

38 SPORTS CHALLENGE/ VANDENBERG

39 VIDEO VIEW

40 INSTRUMENTALLY SPEAKING

43 SONG INDEX

58 IMPORT ALBUMS/ A New Column Featuring Best Imported Rock LPs

58 ROCK POLL/ Win Free Pink Floyd and Iron Maiden LPs

66 CAUGHT IN THE ACT/ STYX & HALL AND OATES

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Rick Savage (left) and Phil Collen of Def Leppard: "We're not as involved in the studs, the leather and the scary stuff as Maiden."

DEF LEPPARD VS. IRON MAIDEN



Maiden's Dave Murray (left) and Steve Harris: "When we were finishing up work on *Piece Of Mind* we were aware that *Pyromania* was doing very well."

who rules the Metal Empire?

British Bands Battle To Prove Who's Number One.

by Andy Secher

The year was 1980. The simplistic rhythms of disco still held radio playlists and record sales charts in a veritable stranglehold. The droning, bass-heavy beat of Donna Summer seemed determined to bury every other musical form in its wake, while white-suited disco dandies seemed to revel in proclaiming "rock is dead." Just when things seemed at their bleakest, however, two bands rode out of the English countryside, brandishing double-barreled guitar attacks that emphatically brought rock and roll back into the spotlight. At the moment that they were needed most, Def Leppard and Iron Maiden emerged to prove that no matter how much musical banality and new-romantic posing can occur, true rock and roll will never die.

"Rock and roll only meant one thing to us," Leppard's guitarist Steve Clark explained. "And that was loud, high-energy music. We never could relate to putting on a suit and going dancing — that wasn't our style. When we said we were gonna dress up, it meant we were gonna put on a bit of leather."

Since those early days, the names of Def Leppard and Iron Maiden have become linked on the pages of rock history — much as the names of Led Zeppelin and Deep Purple had been a decade earlier. With each passing year, and with each album success, the question among rock fans has continued to grow: who's better, Def Leppard or Iron Maiden?

"There's a rivalry — whether we like it or not."

The bands themselves want little part of the controversy. "We're a thousand miles different from them, and they're a thousand miles different from us," Leppard's bassist Rick Savage explained. Yet, everyone from Maiden's vocalist Bruce Dickinson to Leppard's

singer Joe Elliott admit that "there's a bit of a rivalry — whether we like it or not." Of course, a bit of friendly conflict is healthy — a fact evidenced by the chart-topping success of each band's most recent album. With Leppard's *Pyromania* and Maiden's *Piece Of Mind* ranking among the most successful albums of 1983, no one can deny that this rivalry has brought out the best of both participants.

"We're not naive, we stay on top of what's happening in music," Maiden's bassist/songwriter Steve Harris explained. "When we were finishing up work on *Piece Of Mind*, we were aware that *Pyromania* was doing very well. I can't say that we heard the album while we were working on ours, but we did follow its progress once we finished work on *Piece Of Mind*. We were glad to see their album doing well. They're a great band, and more importantly, it showed that a strong rock and roll album could be successful."



Ross Hallin

Iron Maiden's Bruce Dickinson offers a devilish smile while recording *Piece Of Mind*.

While many rock fans are quick to agree that Def Leppard and Iron Maiden are the best of the young, hard-rock bands on the music scene today, the band members are adamant in expressing the differences between the two groups. "They're more heavy metal," Leppard's Savage stated. "We're also not as involved with the studs, the leather and the scary stuff."

The "scary stuff" has, in fact, been at the heart of a growing controversy that surrounds Iron Maiden. In sharp contrast to the boy-next-door image that the members of Leppard seem to enjoy, the Maiden clan has become embroiled in a "Satanic" dispute that has made them feel the wrath of religious groups and political leaders around the world. While Leppard's Steve Clark admits to finding Maiden's musical approach "for a more specialized audience," Harris states that his group's intention is to "make music that everyone can enjoy."

"It's rather sad that so many people

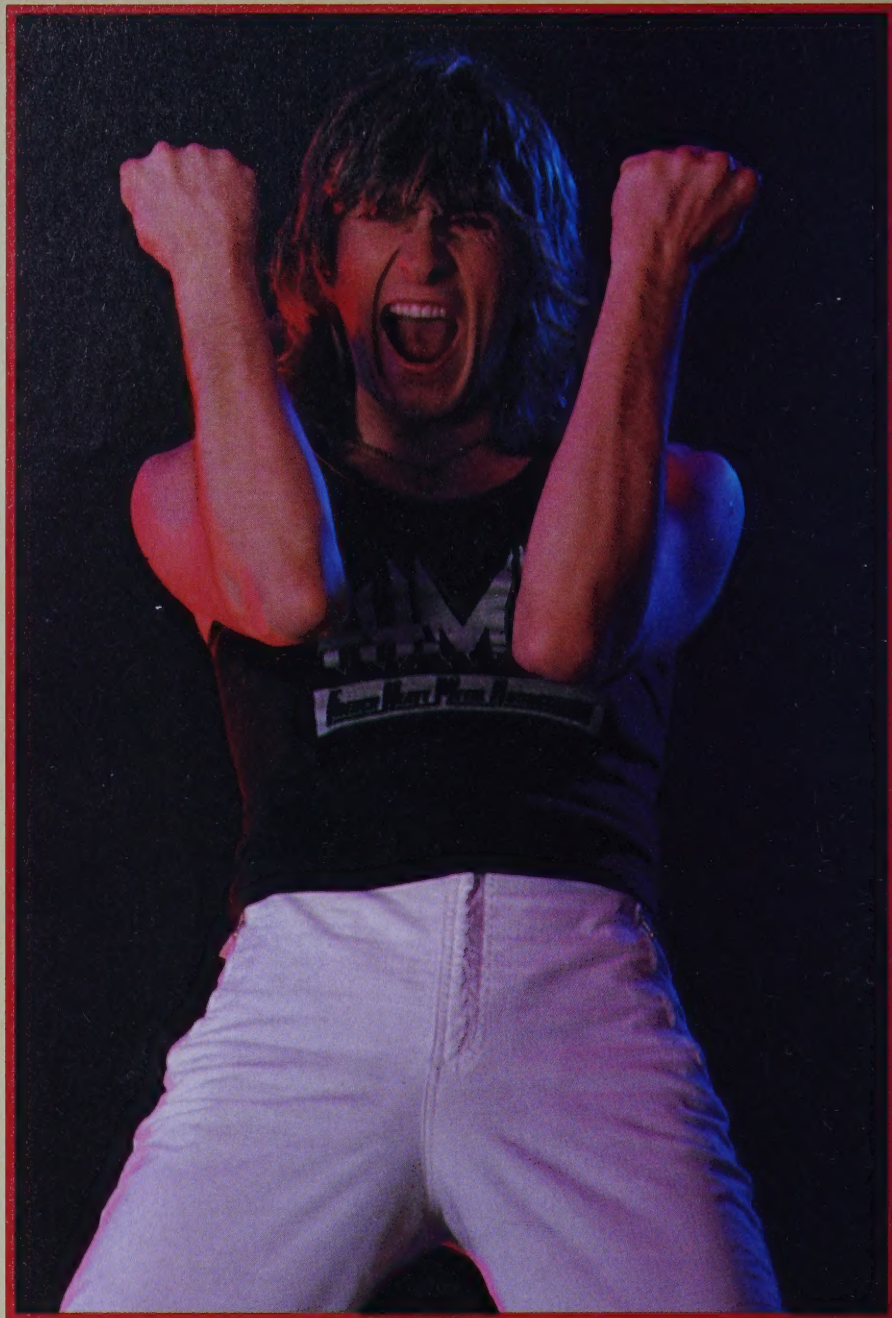
must always attempt to interpret something they don't understand," Harris added. "We had trouble in America during our last tour from religious groups who believed that our last album, **The Number Of The Beast**, had Satanic overtones. What rubbish! It was all good, clean fun. In fact, if anything, it was totally anti-Satan. We could have taken the easy way out on **Piece Of Mind** and avoided the problem altogether, but we enjoy a bit of controversy — as long as no one can get hurt."

Another bit of controversy that both bands have become unwittingly embroiled in is the question of their patriotism. Many British rock fans have expressed their dismay over what they view as Leppard's "selling out" of their homeland in an attempt to cash in on the bigger American market. While Iron Maiden has also been accused of "pandering to America," the group's attempts to play England as often as possible (including returning home for one day to play at the Reading Festival last year) has won them a permanent place in the hearts of Brit metal mavens.

"**Pyromania** didn't even do that well back home," Steve Clark explained. "We hear all this talk about how we're not paying enough attention to England, then when we release an album no one there buys it. At the same time, it sailed into the American top 10 after only three weeks. What would everyone have us do? We did play a 10-date British tour before coming over to America. That covered most of the major markets. The States are so much bigger than England that we know to tour here properly will take about six months."

"When we first started we never dreamed about America," Rick Savage added. "First we wanted to be successful in our hometown, then we started setting our sights on bigger goals. We never said, 'We want to become huge in America.' That just happened. We're influenced by American music, and a lot of our material is well-suited for the radio, so that's one of the reasons we've been successful here."

Despite the international success that both bands have enjoyed, they've been surprisingly unable to maintain set lineups. Maiden, in particular, has gone through a veritable revolving-door policy with its personnel, with a new singer, a new guitarist and, most recently, a new drummer being added to the group's roster since their debut album. "Most of the changes have come out of necessity," Harris explained. "When Bruce (Dickinson) joined the band after Paul Di'anno left, it was a matter of musical disagreement. On the other hand, when Clive Burr had to leave the band after our last tour, it was because he had some personal problems that needed to be taken care of. We've added Nico McBain for **Piece Of Mind**, and he's



Lep's Joe Elliott in action: "I come alive once I hit the stage."

given us a wonderfully strong rhythmic support to work with."

Leppard's recent personal change, which saw founding member/guitarist Pete Willis sacked in favor of Phil Collen, was the first alteration in a lineup that had remained constant since the group's first days on the Sheffield club circuit in 1978. According to Steve Clark, "Phil has fit in very well, and playing with him on stage every night is a pleasure." Collen adds: "The guys in the band have made me feel very welcome. I had known Joe Elliott for a number of years and the chance to play with him and the rest of the guys was an opportunity that I'm very thankful for."

Collen and the rest of Leppard have been showing their new-found cohesiveness on their current American

tour — the band's first U.S. headlining road trip. Obviously, the sell-out crowds that have greeted Leppard from coast to coast have served as an inspiration to Iron Maiden, who have also begun a tour that finds them headlining many areas for the first time.

"Of course we'd like to have the same level of success that they have," Steve Harris said with a grin. "But we're willing to wait a bit longer if necessary. Their music is a little more melodic and, perhaps, a little easier to digest. We're very pleased with our success though. I imagine that many of our fans are their fans as well. As long as bands like ours can keep selling albums and having successful tours, I think that rock and roll will be in very healthy shape." □

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SCREAMING FOR VENGEANCE-Q,A
POINT OF ENTRY-Q,A
BRITISH STEEL-W,J
ALSO: P,BS,TP,B,PA,S,
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THE WHO



THE WHO-W



WHO '82 TOUR-J



WHO '82 TOUR-A

ADAM ANT



FRIEND OR FOE-W,J
ALSO: P

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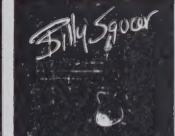


ASIA-W
ASIA-J

BILLY SQUIER



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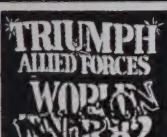


ROCK IN A HARD PLACE-W,J

FOREIGNER

FOREIGNER-W,J
ALSO: TP

TRIUMPH



ALLIED FORCES-Q,A
ALSO: B,PA,S

NAZARETH



NAZARETH-Q

JOURNEY

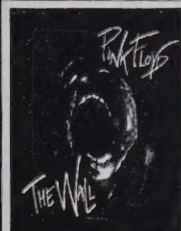


MOTHERSHIP-W,J
ESCAPE-W,J
CAPTURED-W
DEPARTURE-W
ALSO: H,C,TS,KC.

QUEEN

QUEEN-W,J

PINK FLOYD



SCREAMING HEAD-W,J
DARK SIDE OF MOON-W,J
MARCHING HAMMERS-W,J
TEACHER GRINDER-W,J
COLLAGE-W,J
ALSO: PH,TS,B,BS,S,C.

VAN HALEN



81 TOUR-Q,A



82 TOUR-Q,A
ALSO: PH,M,TP,TS,B,
BS,KC.

PAT BENATAR



NERVOUS-W,J

GEORGE THOROGOOD



GEORGE THOROGOOD-Q

LYNYRD SKYNYRD



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GO GO'S



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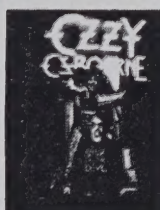
SIGNALS-Q,A
MOVING PICTURES-W
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RAINBOW



STRAIGHT BETWEEN
THE EYES-Q,A
DIFFICULT TO CURE-Q
ALSO: P,H,BS,B,S,KC.

OZZY OSBOURNE



SPEAK OF THE DEVIL-W



EXECUTIONER-W,J
BLIZZARD OF OZZ-W
DIARY OF MADMAN-W,J
ALSO: H,P,C,TS,PH.

SAXON



STRONG ARM OF THE LAW-Q,A
DENIM & LEATHER-Q,A
ALSO: P,BS,B

POLICE



GHOST IN THE MACHINE-Q,A
BADGE-W
ZENYATTA MONDATT-W
ALSO: TAP,P,B,BS,S,H,
TP,TS,KC.

PARTY



PARTY TILL YOU DIE-W

BLACK SABBATH



WORLD TOUR-W,J
MOB RULE-W,J
HAND CROSS-W
ALSO: H,PH,TP,P

MICHAEL SCHENKER



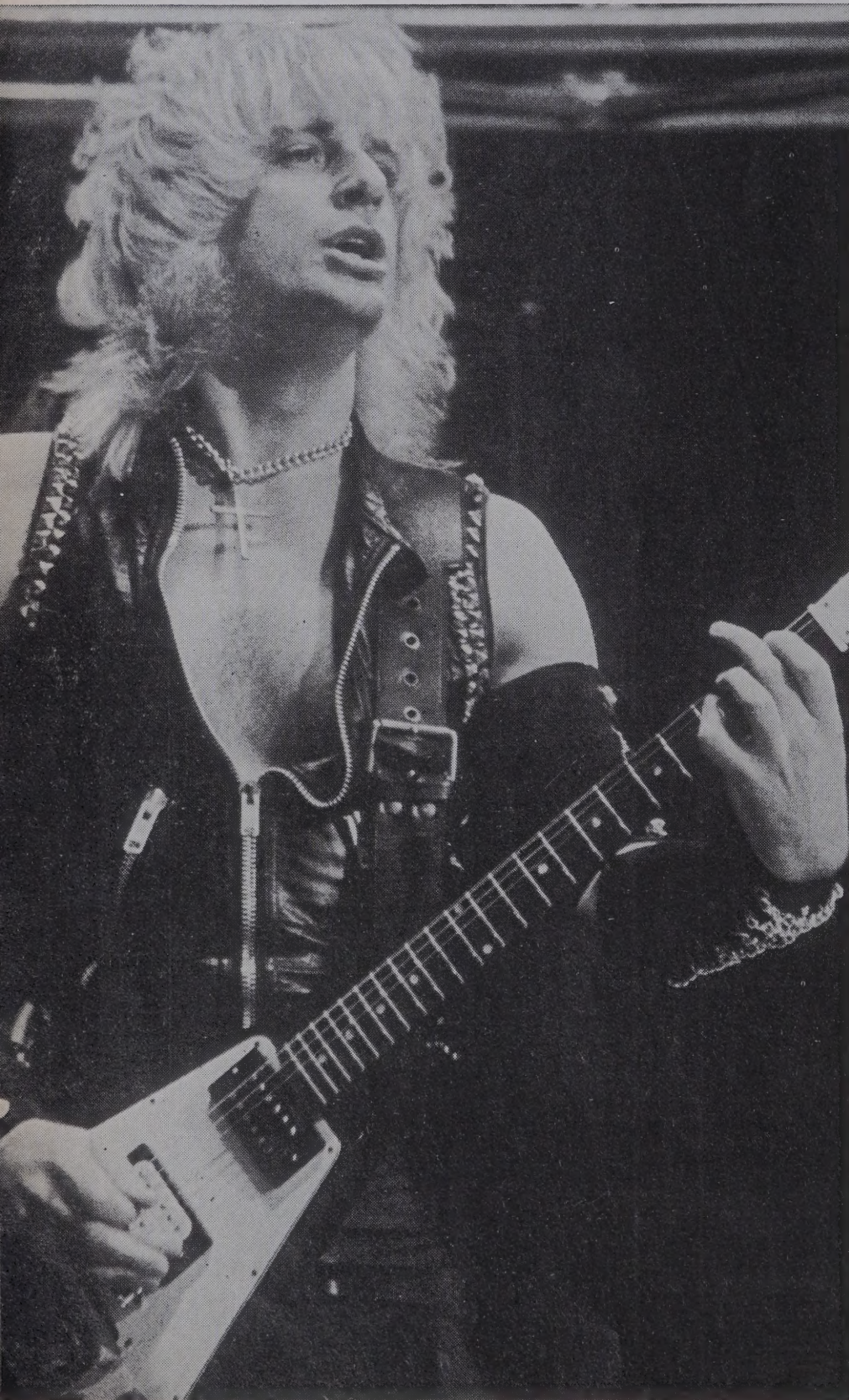
MICHAEL SCHENKER-W

PLUS

MOLLY HATCHETT-Q,A
ABC-Q
LED ZEPPELIN-W
BOC (ET)-W,J,PH
CHEAP TRICK-W
FLEETWOOD MAC-W,P
TOM PETTY-W
TED NUGENT-W,PH,B,
PA
PRETENDERS (TALK OF THE TOWN)-Q,A
ALSO: TAP
J GEILS-Q,TS,KC,TAP
REO-W,J,H,PA,TS,PH,S
RICK SPRINGFIELD-A
JOHN COUGAR-Q,A
ALICE COOPER-Q,A
GARY NUMAN-Q
JOAN JETT-W,J,P
KROKUS (ONE VICE AT A TIME)-Q
MOTELS-Q,A
HUMAN LEAGUE-Q
DOORS-W,TAP
MOODY BLUES-Q,A
PAT TRAVERS-Q
RODS-Q
DIESEL-Q
STARSHIP-W
OUTLAWS-Q,A
DEAD-W,J,C,H,PH,TS
U-2-Q,A
HAIRCUT 100-Q,A,P
LOVERBOY-B,S
BLACKFOOT-Q,A,PA,H
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BOB SEGER-W,J,PH,P,
H,PA
JETHRO TULL-TP
38 SPECIAL-KC,TAP
HENDRIX-W,J,PA,P
AIR SUPPLY-PH,PA
DOOBIE BROTHERS-W,
TP
RIOT-Q,A
MOODY BLUES-Q,A,TP

WE READ YOUR Mail

Judas Priest's K.K. Downing: One reader feels Priest is better than Van Halen because they write their own songs.



In your mini-series featuring Van Halen, Alex Van Halen says that Van Halen was discovered by Ted Templeman. I stand to differ; Van Halen was discovered in a nightclub by Kiss' demon bassist, Gene Simmons. He advised them to get out of the club circuit and search for bigger things. After this meeting, they found Ted Templeman. Just check out the first name of the thank yous on VH's first album!

Mike Haines
Bellefontaine, OH

Is Van Halen really that popular that every month you have to put them in **Hit Parader**? Who likes them anyway, nine-year-old girls? Certainly not anybody that knows anything about music. We want rock stars, not fast-talking fashion models.

Jim Flynn
Clifton, NJ

I've had just about enough of Van Halen. The only thing you haven't told us is David Lee Roth's shoe size.

L.R.M.
Youngstown, OH

(He's an 11-D. Ed.)

Tell David Lee Roth that I lust for his bod. I'm totally in love with him to the max. I went to the Van Halen concert in Worcester and got into an eight-car accident. I didn't get hurt too badly; you could say it was sort of worth it. The concert was totally dynamite.

Beth Blanchette
Lawrence, MA

I'm sick of David Lee Roth bragging about his huge stage set (I'm surprised he doesn't brag about how big something else is — that's probably another exaggeration), about beautiful women appearing everywhere he goes (I didn't know ugly groupies classified as women) and Van Halen's unique and diversified music (when originality is sparse, Motown hits always sell, right Dave?). He's so blatantly insecure, it's pathetic. Here's a musician who's more interested in whether or not to dye his hair blond and how many trips he can take to the Bahamas. He doesn't care if he remembers the words to a song or gives 100% in the studio. As long as he's cleaning up at the cash register, fans don't even exist.

Annette Nicole Melovitz
Flemington, NJ

I went to a Van Halen concert and my ears haven't stopped ringing after 75 hours. I woke up one night and answered the phone, but no one was there.

Adam Engleman
Boerne, TX

Van Halen are cut down by the best of the heavy metal bands, Judas Priest. Judas Priest is the best band going and Van Halen had the nerve to say in your magazine that they have "the same macho pretense in every note." Well, at least Judas Priest can write their own songs. Van Halen is such a low, shitty band they don't know how to write their own songs. Van Halen should try going disco because they don't know how to play heavy metal.

John Cunnane & Bill Browne
Poughkeepsie, NY

Ellen Sperber



Ed and Val: Should we cut her out of the picture?

I worked my ass off taking the Ozzy Osbourne photo that glorified your July cover, and you clowns didn't even give me a photo credit. What's your lame excuse?

Mark Weiss
New York City

Dear Mark:

We are real sorry about that one. We can't even blame the printer or the art department. It was our fault. We make amends by crediting you now: Ozzy Osbourne (July cover photo) by Mark Weiss.

There are also two other photo credits left out of the July issue. The pinups of Sting on page 21 and Joan Jett on page 32 were both by Lynn Goldsmith.

Editor

It's wrong to say David Lee Roth is the sex symbol of Van Halen. Eddie's a hell of a lot sexier, and if his wife doesn't realize how good she's got it, I'd be happy to take her place. He's the biggest turn-on I've ever seen.

D.M.S.
Stafford, CT

You could have cut Valerie Bertinelli out of the Eddie Van Halen photo and saved a lot of people some trouble.

Krys Savage
Plano, TX



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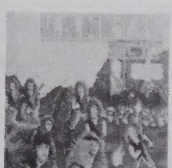
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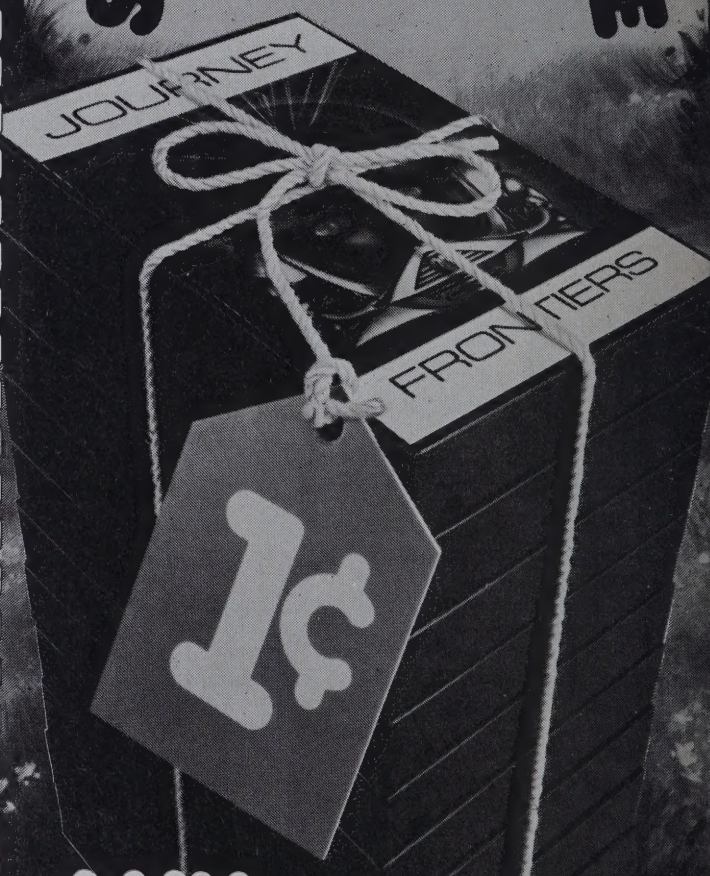
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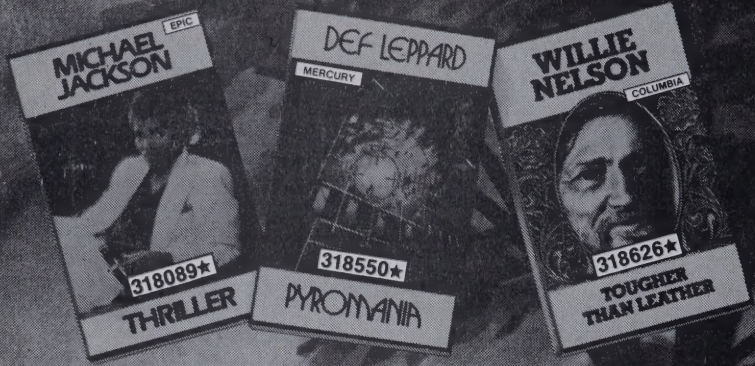
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Heavy metal happenings

by Andy Secher

The mystery behind the Ian Gillan-Black Sabbath connection deepens. According to **HMH's** London source, Jack the Ripper, Ian dissolved his most recent band, Gillan, to become part of a proposed Deep Purple reunion. When plans for that were shelved, the vocalist accepted the offer of Tony Iommi and Geezer Butler to become Sabbath's new frontman. "We're thrilled to have Ian with us," Geezer says. "He's been around as long as we have, and with Bill Ward coming back, Sabbath is stronger than ever."



Black Sabbath's vocalist Ian Gillan.

The members of Iron Maiden admit that recording their most recent album, **Piece Of Mind**, in the Bahamas may not have been the best of ideas. "A place like the Bahamas is so beautiful and tranquil," bassist Steve Harris explains, "it's just the opposite of heavy metal. Most heavy metal bands come from rather bleak, industrial cities, and the tropics tend to dull your senses a bit. It didn't have too bad an effect on us though," he adds with a laugh. "The new album still rocks pretty hard."

It seems that the one and only Ozzy had a rather strange thing happen to him before a recent gig in Holland. The Big O was serving as an opening act (an opening act?) for Whitesnake when technicians informed Oz that all his equipment couldn't fit on stage. Rather than play a show with only some of his gear, Osbourne cancelled his set. "Fuck 'em if they can't fit my gear on stage," his Ozzness says. "I go to Holland as a favor. They don't buy my records anyway. If they can't treat

me decently, then I'll treat them the same way."

Motley Crue's second album, **Theatre Of Pain**, has been described as an "exercise in metal excess" by bassist Nikki Sixx. "We've just kept doing what we do — except this time we've done it twice as hard and twice as loud as before."

Drummer Phil Rudd has left AC/DC. Apparently, the rigors of the road caused the skin-beater to give up his musical career and spend more time with his family.

Rudd left the band after completing work on AC/DC's latest album. "We only wish Phil the best," said a saddened vocalist Brian Johnson.

Letter of the Month

Dear Mr. Secher,

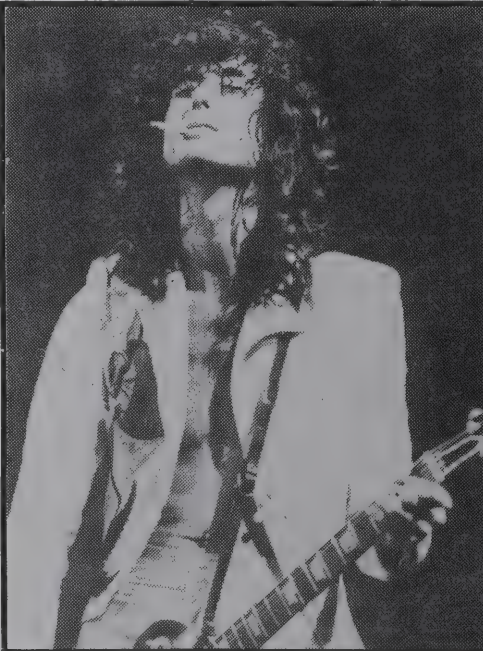
I'm sick and tired of reading about Jimmy Page's interest in the occult. It's a load of garbage. How can anyone who can write songs like *Stairway To Heaven* be involved with worshipping the devil? It's too bad that people who don't like rock and roll continue to make legends like Page the subjects of their stupidity.

Sincerely yours,
Frank K.
Idaho Falls, ID

Dear Frank,

First things first: interest in the occult in no way connotes worshipping Satan. It happens that Jimmy Page does have a fascination with the macabre and black magic, but that doesn't exactly make him the devil incarnate. Rather than hindering his musical abilities, as you indicate, this interest helped bring an extra element into Zeppelin's music. Page once said: "I'm fascinated by the occult, but in no way is it an obsession. Everyone needs a hobby."

Jimmy Page: Robert Plant wasn't his first choice for Zep vocalist.



Heavy Metal Headscratcher

Before Jimmy Page discovered Robert Plant, who did he want to be the vocalist in Led Zeppelin?

Answer to last month's Scratcher: The two names that Van Halen played under before choosing their present moniker were Mammoth and Rat Salad.

Former Def Leppard guitarist Pete Willis: He's forming a new band.



Former Def Leppard guitarist Pete Willis has put together a new band and is currently in the studio working on new material. The unnamed, unsigned group, which is comprised of other London-based musicians, is "very much in the Leppard vein," according to a band spokesman.

Manowar, the heavy-handed New York band whose debut album made a splash in metal circles last year, is currently looking for a new record deal. "We were with EMI for the first album, but they just didn't understand how you had to handle a heavy metal band," bassist Joey DeMaio says. "They dropped us like a dead fish not because the album wasn't selling — they did it because they got a new executive who wanted to sign 'safe' big-name acts. I can guarantee you though, that we'll be back, and we'll be heavier than ever!"

Reports that Thin Lizzy are about to disband have been somewhat exaggerated. Evidently, Lizzy's most recent European tour was doing poor advance business, so the group's manager concocted the "final tour" propaganda to increase sales. The trick worked — 90% of all available tix were snatched up. While **HMH** doesn't condone such shifty-eyed tactics, we're awful glad that Phil Lynott and Co. will continue to roll, especially since the addition of ex-Tygers of Pan Tang guitarist John Sykes has made their recent album, **Thunder And Lightning**, their best in years.

We've had such an incredible response from people requesting that we reprint the address where you can contact Ozzy Osbourne, we decided to do it right away: Ozzy Osbourne, 890 Tennessee St., San Francisco, CA 94107. For best results, enclose a stamped, self-addressed envelope.

Former UFO bassist Pete Way has put together a new group called Waysted. The group also features the talents of ex-UFO and Michael Schenker Group member Paul Raymond. "This band makes pure heavy rock," Way told **HMH**. "UFO was just getting too soft — they were using too many keyboards. It was like playing in a cabaret band. This group's just the opposite." The band is currently recording their first album.



Phil Lynott of Thin Lizzy: Are the Lizzy break-up rumors unfounded?

I love hearing from you! Please keep those cards and letters coming in. Tell me about concerts that you've seen in your home town and new heavy metal bands to be on the look-out for. In fact, if there are any aspiring metal bands out there who think they're ready for the big time, send a tape of your music to me, and maybe we'll write about you in an upcoming **Heavy Metal Happenings**. Send them to: Andy Secher, **Heavy Metal Happenings** c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418. □

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RONNIE JAMES DIO



Sharon Weisz

Ronnie James Dio: "I grew up in an Italian neighborhood on what was literally the wrong side of the tracks."

Each month, *Hit Parader* takes a rock star back to his old neighborhood. This issue we sojourn to Cortland, New York with Ronnie James Dio.

It's not surprising that Ronnie James Dio is a man who comes from modest circumstances. His small-town sense of self, bred by his hometown, Cortland, New York, is obvious in Dio's unassuming and gracious manner. But if you know Ronnie Dio's voice from Elf, Rainbow, Black Sabbath, and now as the frontman of his own band, Dio, you know this powerful belter is also a man whose rise to the top ranks of heavy metal wailers was no surprise.

Having grown up just down the road from Dio's Cortland home, I remember Ronnie as the singer and leader of the best local band around — Ronnie Dio and the Prophets (before psychedelia took hold), then the Electric Elves, who became the Elves and then simply Elf — and a singer *nonpareil*. All these years later, it was good to see that success hadn't robbed him of his Cortland heritage. In fact, it has probably enhanced it.

Cortland, population somewhere around 20,000, is a small industrial town with a state college surrounded by Central New York's apple and dairy farms. Clean, bucolic and nestled by hills, it's a spot Dio remembers fondly. "It was a really good place to grow up," he says. "One important thing I got from growing up there was a real sense of morals, of what is right and wrong. It may have been a bit strict, but it was worth it."

Ronnie was born in Portsmouth, New Hampshire, while his father served in the army in coastal artillery. As a babe, he also spent time in Texas. But Cortland is his earliest memory, and his parents' hometown.

"I grew up in an Italian neighborhood on what was the east side of town — literally on the wrong side of the tracks." But the poorer part of town wasn't poverty-pocked; rather, the neat clapboard homes reflected a hard-working, salt-of-the-earth pride.

Dio's father was a stellar example. "My father would have owned that building, or something like that," says Ronnie, motioning out his New York City hotel window to a skyscraper, "if he had the breaks that I did. But he didn't, so he made sure that I would." A factory worker in a steel plant, Ronnie's father also proved himself to be highly perceptive.

"He decided when I was about five or six that I should have some sort of musical education," recalls Ronnie. "He had noticed my interest in the songs on the radio, so he said, 'Just listen, and when you hear an instrument you like, tell me.' So I listened a bit, and when I heard a trumpet, I kind of liked it, so that was it. He took me downtown to the local music store, got me a trumpet, and found me a teacher."

"From then on, I would spend four hours a day practicing instead of doing other things I wanted — playing sports. I'd stand there at my window and watch the other kids playing as I practiced." But his father's instinct was seconded by Ronnie's trumpet teacher. "After a few lessons he told my father, 'Listen, your kid has a real talent for music.' Then I never got to play sports!" he laughs.

"I kept at the trumpet and got very good at it — something I now have to thank my father for."

Ronnie also sees another real benefit from his father's wisdom. "I was an only child, basically because my parents believed if they were going to have children, they should only have as many as they could *really* provide for." Luckily, in another sense, his parents were atypical Italian Catholics — instead of brothers and sisters, he had a slew of cousins "who were like my brothers and sisters."

He fondly recalls annual family reunions at local parks and lakes, as well as the usual "Saturday night when people from the neighborhood would come over to play cards. It was a very close community — everyone knew everyone else, and they looked out for each other."

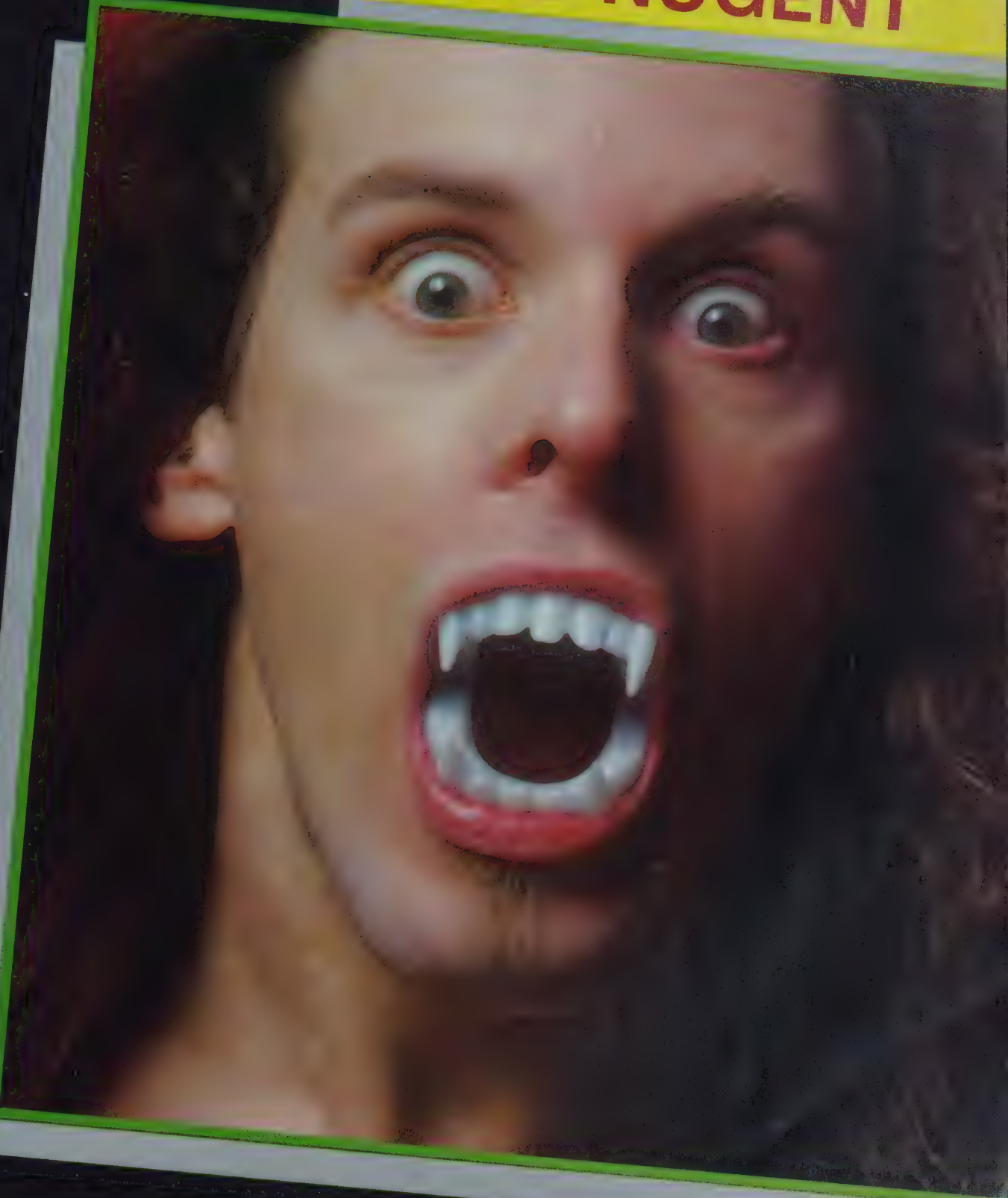
Once in school, Ronnie was outside the neighborhood womb. "As you can tell," says the diminutive singer, "I was short for my age. But I learned to take care of myself." He enjoyed academics, literature and, of course, music. (He later earned a pharmacy degree, which I suggested might be a good course of study for a career in rock and roll.)

And it was at a school dance that Ronnie got the rock and roll bug. "There was a band playing, and it was the first time I'd ever seen a live band. I thought it was great." Soon after he started his first band — playing trumpet, later starting to sing, then becoming a bassist. That band was the seed of what became one of the most popular groups with the Cortland State College students, and later throughout Central New York. The college and music were perhaps the key things that made Ronnie finally leave the hometown he still loves.

"I'm thankful that the college was there, because a lot of the kids came from around New York, and it added something — a sophistication, a taste of the world beyond — that I might not have gotten otherwise. That made me set my sights beyond Cortland, as much as I loved growing up there." □

That's Unbearable!

TED NUGENT



The Slickest Dude in Rock and Roll

Steve Jester/Starfile



Rob Halford and friend: "Because of the leather, people tend to look at me in a way I hadn't initially intended."

Who is the slickest dude in rock and roll? It's a question sure to elicit controversy in every corner of the music world. Each month HIT PARADER receives thousands of letters extolling David Lee Roth's animal magnetism or Ozzy Osbourne's maniacal charms. We figured the only way to settle the argument would be to present a sampling of the mail we've received on seven leading candidates for the Slickest Dude In Rock title, as well as comments from the principles themselves. We've also supplied you with a ballot so you can vote for your favorite. Of course, vote for anyone you like; don't feel limited by our seven choices. In an upcoming edition we'll announce who you, the HIT PARADER readers, have voted the Slickest Dude In Rock.

DAVID LEE ROTH

David Lee Roth is the sexiest man on the face of the earth. He's got the hottest bod and the prettiest face I've ever seen. When my parents asked me what I wanted for my birthday, I wanted to tell them David Lee, but had to settle for a bike.

Roberta K.
Eugene, OR

Roth is God. He's so cool on stage. He's the type of guy I want to be.

Tom R.
Pasadena, CA

Undeniably David Lee Roth is one of rock's most outrageous figures. With his foot-long mane of blond hair, and his penchant for dressing in what bandmate Eddie Van Halen called "what nobody else would, or could wear," David is among the leading candidates in our slickest dude contest — and he knows it. "I do have a certain charm," he admitted. "I can turn on the ladies yet still have the men respect me. My goal is to steal a guy's girlfriend and then have him come up and shake my hand."

JOE ELLIOTT

I have all of Def Leppard's albums, but I hardly ever listen to them. I just hold them close and look at Joe Elliott's picture. I can't believe anyone can look so sweet yet so sexy.

Tammy A.
Houston, TX

I saw the Leppard in concert a few weeks ago and I couldn't believe the way Joe Elliott controlled the audience. I've been a singer in a local band for three years, and I've been to hundreds of rock shows in my life, and I've never seen anyone work a crowd like Joe — he's too much.

Brian D.
Bristol, TN

Although Def Leppard has toured America for only three years, vocalist Joe Elliott has quickly become one of the most respected, and admired performers in rockdom. Joe, however, remains very modest about his success. "I'm a little self-conscious on stage," he said. "I'm very pleased when a woman finds me attractive or a man admires the way I work, but I still have a long way to go to become as good as I want to be."

MICHAEL SCHENKER

Michael Schenker is the greatest guitarist I've ever seen. When he places that Flying-V against his thigh and lets loose with a solo, it makes my blood boil with excitement.

Dave P.
Philadelphia, PA



Ozzy Osbourne doing his Frank Sinatra impression: "Rock and roll really is my life."

How can anyone be as cute and as talented as Michael Schenker? That blond hair, those blue eyes — ooooh! I get goose bumps just thinking about him!

Judy C.
New York, NY

While most of our candidates in the Slickest Dude In Rock competition are vocalists, Michael Schenker has won his adoring throngs while never even opening his mouth on stage. His exciting guitar work with Scorpions, UFO and his own Michael Schenker Group have made this German-born axe-slinger one of rock's most idolized figures. "I was never really aware of what you might call my sex appeal until a few years ago," he laughed. "I was always into rock and roll for the music — even if I was always happy to smile if a pretty girl walked my way."

OZZY OSBOURNE

I'd give my life for Ozzy Osbourne. My mother hates him because I have his pictures all over my walls, but I couldn't care

less about that. My one goal in life is to spend the night with Ozzy — I'm sure I could make him happy.

Janet F.
Lima, OH

Ozzy Osbourne is what rock and roll is all about. There can't be anyone who's cooler than the Oz. When he hung that dwarf at his concert last year, I thought I'd die! If rock is still around in the year 3000 — there'll still be no one as cool as Ozzy.

Brad G.
Bradenton, FL

Whether you love him or hate him, one thing's for sure — it's impossible to ignore the one and only Ozzy. With his penchant for doing the unpredictable (including beheading animals with his teeth), as well as cranking out some of the most powerful music in history, his Ozness has emerged as a true rock and roll legend. "I know it sounds rather corny, but rock and roll really is my life," Osbourne said. "I don't know what I'd do without it. That's why I'm so thankful for all the fans who've supported



Yvesti O'Hara

A slicked-back David Lee Roth: "I do have a certain charm."

me over the years. They really are the most important things in my life."

JOE LYNN TURNER

Most people think that Ritchie Blackmore is Rainbow. Well, let me tell you, they're wrong! Joe Lynn Turner is every bit as important to the group's success as Blackmore. Want proof? Was Rainbow successful with Ronnie James Dio? No! With Graham Bonnett? No! With Joe Lynn Turner? You'd better believe it!

Frank T.
Rockford, IL

Those eyes, that hair, that face — Joe, I love you, I really do. You're the most beautiful man I've ever seen. I want to marry you.

Mary A.
Baton Rouge, LA

Many fans don't realize that Joe Lynn Turner's involvement with rock and roll stretches back long before his becoming a member of Rainbow. For a number of years preceding that, he was vocalist in a moderately successful band called Fandango which released two albums on RCA Records in the late '70s. Due to his lengthy struggle to the top, Joe is fully enjoying his current notoriety. "It's great, I love every minute of it," he stated. "I'm something of a ham, but I really enjoy getting on stage and performing while the people get off on it."

BILLY SQUIER

The first thing that attracted me to Billy Squier was his music. I heard some of the tracks on his first solo album and thought, "Wow, this guy really rocks." Then I saw his picture and I fell in love immediately! How can anyone who looks so good be so talented?

Eileen K.
Denver, CO

Squier has got to be one of the luckiest guys in the world. I'm a little jealous. My girlfriend thinks he's sexy as hell, and my brother likes his music. I may hate his guts for having it all, but I do admit that he's one talented guy.

Bernie B.
Mankato, MN

It's taken Billy Squier over a decade to reach the pinnacle of the rock world, but this Boston-born rocker has made the most of his recent rise to fame. With two top-10 albums, and a string of sold-out concerts around the globe, Billy has emerged as one of the most popular figures in contemporary music. "Of course the success is gratifying," Billy explained, "but I never had doubts that it would happen one day. I knew I had the material, and the performance has never been a problem, so it was just a matter of time. Now that it is happening, I



Billy Squier: "Success is very gratifying."

just sit back and tell everyone, 'I told you so.'"

ROB HALFORD

Rob, I love you! I've been a fan of yours for five years and the thing I want more than anything else is to meet you. I don't want to take up your time or bother you. I'd be satisfied to just shake your hand and say thanks for the great music. Of course, if you'd like to give me a few more minutes of your time, I'm pretty sure I could come up with some other things we could do.

Mary Ann D.
Gadsden, AL

Halford is Judas Priest as far as I'm concerned. Yeah, Tipton and Downing are great guitarists, but Rob's the main man. He has the look, the feel and the attitude — he's what a rock and roll vocalist should be.

Daniel M.
Detroit, MI

Rob Halford finds his role as a rock and roll sex symbol "a bit amusing." Yet, as Judas Priest's adoring fans can readily attest, Rob's full-bore vocals and blond good looks have helped launch the Priest into the rock stratosphere. "I've always considered myself a musician," he explained with an ever-present smile. "Because of the leather and being a vocalist, people tend to look at me in a way I hadn't initially intended. I don't mind at all," he laughed. "But all this extra attention has taken a while to get used to."

Now that we've given you profiles on seven of the leading candidates in our Slickest Dude In Rock contest, we'd like to hear from you. Fill in the ballot below and mail it back to us at: **Hit Parader's Slickest Dude Contest**, Charlton Bldg., Derby, CT 06418. We'll announce the winner in an upcoming edition. □

MY VOTE FOR THE SLICKEST DUDE IN ROCK IS:

NAME _____ AGE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

STEVIE NICKS

that magic touch

Fleetwood Mac Star Proves That Beauty And Talent Go Hand In Hand.

by Stan Hyman and Vicki Greenleaf

Stevie Nicks: "The new album has that James Dean/Natalie Wood feeling to it."

There's a certain mystique surrounding Stevie Nicks. Maybe it's her spellbinding voice. Maybe it's her bewitching good looks. Or maybe it's her enchantment with the shadowy unknown. "I just like thinking that everyone is kinda magic," Nicks said smiling. "It's nicer than thinking it's not."

Whatever the magic that surrounds her, Nicks captivated audiences last year with her triple-platinum, debut solo album, **Bella Donna**. Not one to be intimidated by that success, the lead singer-songwriter of Fleetwood Mac fame has now released her follow-up solo LP. The album, **The Wild Heart**, retains much of the sound of her previous effort, according to Nicks.

"But," she interjected, "it's like **Bella Donna**'s heart is wild all of the sudden. It has that James Dean/Natalie Wood feeling to it. It's just **Bella Donna** a little more reckless," she said, explaining the new LP's title and over-all feeling. "She's just more sure of herself now, so she's taking a few more chances. I'm very pleased with the album," she added, "because there are no holds barred on it. It's real strong and emotional."

Nicks said she was encouraged, not intimidated, by the phenomenal success of her first solo effort. She foresaw such success intuitively, she claimed, and hopes for a repeat performance from **The Wild Heart**.

"I just saw it in the stars that it would work," Nicks recalled, "and it did! I'm almost sad that it went by so fast. It was over too quickly and I



Stevie At Sunset: She recently married long-time friend Kim Anderson.



"I write songs and I sing them because that's the thing in the world that I love most."

didn't get to spend enough time with **Bella Donna**. It was very special. I knew it would be. I knew in my heart that it would be exactly what it was.

"I'm not intimidated to go on and do something else," she continued, "because what I do doesn't depend on what I did last week. I write songs and I sing them because that's the thing in the world that I love most."

Nicks temporarily interrupted her recording schedule for **The Wild Heart** when she married long-time friend Kim Anderson and took time to honeymoon in Hawaii. However, according to producer Jimmy Iovine, the event has only added to her exuberant attitude in the studio.

To complete **The Wild Heart**, Nicks had to sift through an overabundance of material. "I've got so many songs and only 10 spaces," she sighed. "**The Wild Heart** is wild. It's real blackhearted. It says, 'Don't blame it on me, blame it on my wildness.' It has an intense air like a desperate argument between two people when you think one of you is going to leave. It wrenches your heart."

Another track *Garbo*, is a ballad written about actress Greta Garbo,

of whom Nicks is an ardent fan. Obviously intrigued by the song, Nicks recited, "It starts out, 'I love to waltz with the man in the dark linen suit; all alone at a party with someone I knew from a time gone by — turned to stone. You could be Garbo or even Marlena. You could be Marilyn or you could forget...'"

Stevie divided her time between recording studios in Dallas and Los Angeles for **The Wild Heart** with the same producer and studio musicians that played on **Bella Donna**. "I'd be crazy to change," she said. "We're all very superstitious. We haven't changed anything."

Despite her extraordinary success as a solo artist, Nicks doesn't foresee a breakup of Fleetwood Mac. "It'll all just depend on how understanding everybody is to everyone else's needs," she said. "If everyone is thoughtful, understanding, sweet and kind, then the band could go on forever. If everyone isn't, then that could cause a big problem."

Nicks feels that fellow bandmembers Christine McVie, Lindsey Buckingham and Mick Fleetwood will also follow up their

initial solo efforts, but she adds that the work apart from the group is therapeutic.

"My relationship with Fleetwood Mac will never change," she sighed. "I will always be the baby sister, the one that is left out a little bit. My solo work allows me not to feel bad about it and enjoy them (Mac) for what they are, instead of worrying about not being included enough. That's what I would get upset about. They were not even close to using my full potential. But now I know I have something else to go to."

According to Nicks, her solo work has also afforded her recognition as a songwriter. That recognition had alluded her, despite the fact that she wrote some of Mac's biggest hits including *Sara*, *Rhiannon* and *Dreams*.

"I've written down songs on a thousand pieces of paper for the last 10 years. If they would only respect me as a songwriter. That's all I ever really wanted," Nicks recalled. "Performing and singing was a wonderful addition, but the thing I wanted most — especially

"My relationship with Fleetwood Mac will never change. I'll always be the one left out a little bit."

from Mac — was them to say to me, 'You're a pretty good songwriter.' It took them a long time to realize that I wasn't kidding around, that I'm deeply serious about my writing, that it mattered to me what they thought and that I was always striving for a certain excellence. They have that excellence, but I had to strive a little harder for it and make them believe that I really cared that much.

"My wonderful fans," Nicks continued, "my little, teeny, tiny 10-year-old fans and my big, grown-up 45-year-old fans always wrote and said, 'We love your songs,' and they'd make me feel good. It's the peer support that I had to work real hard for. But then I would walk out on stage and all those people would smile and they'd know the words and it would be alright."

Also in the works for Nicks is a book. A diary of sorts, it will include handpainted photographs. A friend of Nicks' is reproducing the print in calligraphy on parchment paper. "I just write a page every night," Nicks said. "You wouldn't believe the thousands of pages of stuff that I have. I just jot down what's happening. I'll get to say everything I ever wanted to say," she said laughing. "So, I'm real excited. The book people told me, 'You don't have to sing anymore if you don't want to. You can just stop and write books.' □"

Celebrity rate a record

We gave Molly Hatchet's Dave Hlubek and Danny Joe Brown a stack of recent 45's and asked them to give us their first impressions. The pair pulled no punches when it came to analyzing the product.

I Eat Cannibals, Total Coelo

Dave Hlubek: (looking at the picture sleeve) Is she squatting to take a leak?

Danny Joe Brown: Let's hear ZZ Top. Fuck this cannibal shit.

DH: They look like real pros. There's Kansas' fiddle player. Is he squatting on it too? And they say our careers are in trouble! Duane Allman is going to rise from his grave and slap these bitches. (Breaks the record.)

Electric Avenue, Eddy Grant

DH: It's a poor copy of Men At Work, those faggots from Australia. Rate-A-Record? A one.

DJB: A six on a scale of 100.

Living On The Ceiling, Blancmange

DH: They get a zero for originality. It's all the same. They all should make one big group; they're already using the same band and changing the names. These fuckers are stupid.

DJB: Wait a minute, I was getting into the lyrics. "I'm so tall, I'm so tall." That's fucking happening for tall people.

DH: Well then let's do a cover version for our next album. I'm thinking about all the good musicians out of work. I wouldn't even shit on this stuff. It really sucks. That's like puke on a record. (Breaks the record.)

Body Talk, Kix

DH: This is it, I like this song. It sounds like a speeded-up version of (I Am) Iron Man. That's the only part I like, the part "body talk," where it sounds like a heavy metal rubber duck. I can't break this one.

Gimme All Your Lovin', ZZ Top

DH: (cranks it very loud) I heard it a lot on the radio. I made sure it got a lot of radio — I paid the station managers.

DJB: Sounds like a real drum already.

DH: Drums by Mattel. Look at these three guys and call them faggots and they'll kick your ass. They are the most powerful three-piece band ever. I've been called narrow-minded, and that's one of the lighter comments. Great record. This is mine (puts it under his coat).

MOLLY HATCHET



Molly Hatchet's Danny Joe Brown (left) and Dave Hlubek: "That one's a poor copy of Men At Work, those faggots from Australia."

Windows, Missing Persons

DH: (breaks it) Oh, I was supposed to listen to it first.

Photograph, Def Leppard

DJB: Def is smoking. Let's hear that. They've done better.

DH: So Def Leppard did a cop on Boston's sound. You would think that Tom Scholz produced it because they've taken that sound. It's Boston for sure.

DJB: We're Skynyrd clones, so they've got to be something.

DH: This song deserves to be in the top 10. It worked for Boston for two years. Maybe we sound like the wrong people. I like this song. No wonder it's a hit.

Little Red Corvette, Prince

DH: That sound reminds me of *Bette Davis Eyes*. I knew somebody else would use it. If it was titled differently and the lyrics were different, I'd like the song. The music is different. I kind of like this. (Danny Joe Brown gets up to turn off the record.) Danny doesn't like it. How can I tell? Something about the record flying through the air.

DJB: When that guy grows up, he'll be Michael Jackson.

Mr. Soul, Neil Young

DH: That's not the Mr. Soul I knew.

DJB: This is great. I love this. I dig the shit out of this.

DH: We used to do this song. We wanted to record it because we all love Buffalo Springfield. I'm used to hearing the uptempo version. This is so much slower. Wait, this is his disco beat. I like

it better the other way.

Saturday At Midnight, Cheap Trick

DH: That's Cheap Trick. They sold out. How do you top the Beatles? Frankly, I'm disappointed with Cheap Trick. We toured with them several times; we watched Bun E. Carlos get laid in Amsterdam. But c'mon Rick, Robin, get wise.

DJB: What a waste of talent.

DH: This is what happens when you do it yourself.

This Is For Real, Aretha Franklin

DH: It's Aretha. I love Aretha. As always, the champagne lady still serves champagne. This is timeless. She doesn't care about the trends. She's been there and will always be there. This is music. She gets an A+ on this.

DJB: I'd like to hear her and Lionel Richie together.

DH: That would be smoking.

Never Say Goodbye, Yoko Ono

DH: If she sounds as good as on the White Album, it should smoke. It sounds like an Uncle Ben's commercial. You notice her voice on the beginning of the record? That's her whining. She doesn't have an ounce of talent.

Put Angels Around You, Maggie Bell and Bobby Whitlock

DH: Bobby Whitlock ... tried to steal my bass player and drummer.

DJB: He's trying to sound like Michael McDonald and it's not working.

DH: It's coming out like a drunk Joe Cocker and it's not happening. Bobby Whitlock doesn't know where he wants to go musically. □

Record reviews

by Roy Trakin

MOLLY HATCHET

No Guts ... No Glory

KROKUS

Headhunter

JON BUTCHER AXIS

Jon Butcher Axis

Hard rock is no longer a monolithic entity. It thrives not only in London and New York, but in disparate locations like Southeastern U.S., New England and even Switzerland. These three practitioners, a pair of veterans and a newcomer (Jon Butcher Axis), span the rock and roll spectrum from southern-fried boogie (Hatchet) to heavy metal (Krokus) to power pop (Axis), each trying to breathe life into the hoary clichés of their respective idioms.

These days, it takes more than instrumental flash and bombastic overkill to make it. A professional rock band has to be able to show they can stretch out into the middle of the road by creating a salable image. Georgia's Molly Hatchet clings proudly to their outlaw tradition and heritage on *No Guts ... No Glory*. They're not even ashamed to let their beer bellies bulge over their holsters on the *Magnificent Seven* LP cover.



Thankfully, the music inside represents the esthetic benefits of a middle-age spread. The epic-length, acoustic *Stairway To Heaven* number, *Fall of the Peacemakers*, would have worked even if it didn't trail off into an extended coda of three duelling lead guitars. As it is, the group's sweet country harmonies in *Kinda Like Love* and the lushly orchestrated instrumental, *Both Sides*, have it all over barroom eight-to-the-bars like *Under the Gun* or *Ain't Even Close* — even with the return of hard-drivin'-man from exile, Danny Joe Brown. Molly Hatchet are still capable of bite, but they've seen the future from the likes of colleagues such as 38 Special, and it's in mass appeal.

Swiss headbangers Krokus, on the other hand, remain blithely unaware of such niceties as toons, harmonies or arrangements. How could anyone get this manic in the laid-back land of neutrality? Just goes to show you even the Swiss tradition of quality has its lapses. Krokus' album is a Judas Priest/Scorpions/Iron Maiden-styled non-stop screamer, with searing guitar solos like chalk scraping a blackboard, invocations to Satan and paeans to noise, all set to a feverish, rushed backbeat.

For HP fans of the heavy metal genre, *Headhunter* fulfills all the basic requirements. From the high-pitched pseudo-blues guitar riffs to the shouted, helium-filled vocals and the violent, nightmarish song topics, Krokus might as well be from Santa Cruz, Austin or Toronto for all their music tells us about their unique origins. And that's the problem with heavy metal, as it is with hardcore punk, for bands that refuse to mature — it is too limiting to express emotional growth or personal quirks. And, as much as I like



lyrics like "Eat the rich/Eat the rich/Don't you know that/Life is a bitch," there is more to existence than *Screaming In The Night* and *Ready To Burn*. I'd even accept a song about secret bank accounts or cuckoo clocks — anything which might make me care even a little about what Krokus were about.

Boston's Jon Butcher Axis, on the other hand, have emerged as a full-blown sleeper on their major label debut. This power trio, led by black Alaskan guitarist Jon Butcher Axis, understands that instrumental prowess must take a back seat to *ambience* and songs — both of which are in surprising abundance on the group's self-titled effort.

Producer Pat (Robert Plant, Iggy Pop) Moran provides a clean canvas for the group's streamlined sound, which ennobs the hard-pop categorization. Axis himself is not a guitar hero in the Hendrix mold, but is quite effective nevertheless. His soulful vocal style, a slice of rhythm and blues cutting through the standard AOR arrangements, distinguishes Jon Butcher



Axis' sound from dozens of similarly talented rockers. The thick, rich mix, borrowed from Anglo new-wavesters like U2, Psychedelic Furs and the Police, shows that this band has their ears on current trends, which can only be an advantage. Prince may be hipper, but Jon Butcher Axis may just break down the AOR color barrier through artful assimilation rather than shock and outrage.

PETE TOWNSHEND

Scoop

The Who's ever-voluble and introspective leader and chief songwriter opens his private notebooks with a series of home and studio recordings that reveals the fascinating blueprint for such well-known classics as *Squeeze Box*, *Bargain*, *Behind Blue Eyes*, *Magic Bus* and *Love Reign O'er Me*, as well as 18 previously unavailable Townshend tracks. These sketches are works-in-progress which might have seemed like mere doodlings inflated by the self-importance and pretension many feel ole Pete's been afflicted with lately. but *Scoop* is a meticulously annotated collection (by Townshend himself) that works as a piece, illuminating one man's creative process.

Like Dylan's *Basement Tapes* and the first Modern Lovers' album (recorded as a demo) and unlike Springsteen's *Nebraska*, most of the songs on *Scoop* were never intended for public consumption. We get to hear Pete alone with his beloved machines, blithely crooning a chorus of *Tipperary* on piano, picking out a relaxed jazz guitar solo *To Barney Kessel* or imitating Martha and the Vandellas on the lovingly uncluttered tribute to '65 Motown, *Politician*.

The highlights of *Scoop*, though, are in listening to the nascent versions of eventual Who favorites like *Magic Bus*, one of Pete's wacky, off-the-wall studio experiments that turned out to be an anthem. Or Townshend's



plaintive *Behind Blue Eyes*, already a full-blown masterpiece even in this first-generation take. By allowing us access to these products of work/play, Pete Townshend has given us a clearer glimpse into the inner workings of a pop genius than even his own philosophical ramblings and soul-baring lyrics have been able to.

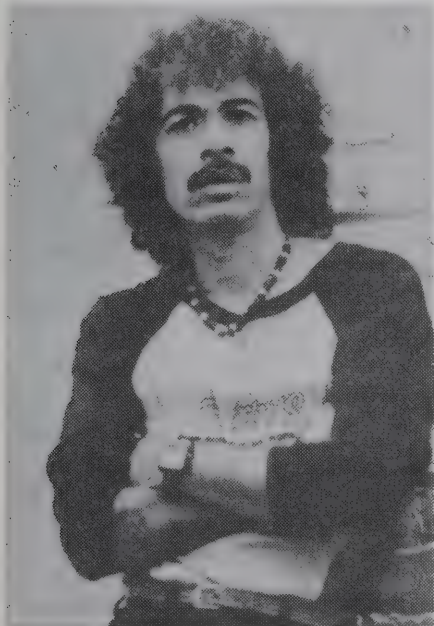
CARLOS SANTANA

Havana Moon

Guitarist Carlos Santana has been joining Third World Latin rhythms with blues-based rock long before the likes of Haircut 100 and the Thompson Twins. Trouble was, Santana's last few albums with his own group seemed to forsake those roots for an ersatz AOR fusion, characterized negatively by Alex J. Ligertwood's

bellowing David Clayton Thomas vocals.

On this solo effort, the first in his career, Santana has assembled quite an eclectic bunch, including legendary keyboardist Booker T. Jones (of the MG's), country troubador Willie Nelson, Tex-Mex accordionist "Flaco" Jiminez, Texas blues band the Fabulous Thunderbirds and



famed producer Jerry Wexler, among others. The result is a trip back to the bordertown sounds of Carlos Santana's Tijuana youth, with tributes to American blues greats like Lightnin' Hopkins (*Lightnin'*), John Lee Hooker (*Mudbone*), Bo Diddley (*Who Do You Love*) and Chuck Berry (*Havana Moon*), as well as to the more traditional Mexicali variety, as in the honky tonk swing of *Watch Your Step* or the "besame mucho" balladry of *Vereda Tropical*.

And while the hoped-for *mano a mano* confrontation between Thunderbirds' guitar whiz Jimmie Vaughan and Carlos never quite comes off, the two settle into a pleasantly simmering groove of mutual respect. Booker T's rolling, patented *Green Onion* keyboards dominate a couple of the songs, and his smooth, comfortable vocal delivery another, while the highlight, of course, is Willie Nelson's grizzled drawl on the Peckinpahesque *They All Went To Mexico*. The circle, as they say, is unbroken. **Havana Moon** is a welcome reminder that Carlos Santana was Latin rock before Latin rock was cool.

ULTRAVOX

Quartet

Ultravox has been around since 1977, when new wave was still called punk. They used to dress up in vinyl, and their first album, produced by Brian Eno, contained such numusick ditties as *I Want To Be A Machine* and *My Sex*. U-Vox' obsession with robotics diminished somewhat when lead singer John Foxx split before the *Vienna* album, to be replaced by bubble-gum crooner Midge Ure. In place of other-worldly diffidence, Ultravox has substituted European decadence and old-world charm. Now, instead of being offensive, the band is just plain boring.

Quartet represents the latest move toward respectability. Ex-Beatles producer George Martin is at the helm, turning the group's

straight-edged synthetic minimalism into a lush orchestration blunted with "new music" cliches. Jeez, you'd think the guy got all that out of his system on **Sergeant Pepper**.

Unlike contemporaries Heaven 17, Human League, Yaz and Soft Cell, Ultravox are more in the traditional, progressive Anglo-artrock mold. The group's roots may be in Bowie and Roxy Music, too, but their dreamy evanescence has long since overshadowed their clipped mechanics.



Quartet tries hard to be fashionable, exotic and alluring, but its influences are way too earth-bound. *Reap The Wild Wind*, the single, is velveeta cheese Bowie — spreadable but not very credible. *Hymn* offers one of the LP's more hummable melodies, though its lyrical salute to the Almighty isn't even tongue-in-cheek enough to be ironic. If Ultravox still has a sense of humor, one would be hard-pressed to find it here. Decadence is one thing, but what's been happening to Ultravox is more like decay. Synthetic decay.

U2

War

VAN MORRISON

Inarticulate Speech Of The Heart

In their own particular ways, these two Sons of Eire hark directly back to the mystical roots of their Celtic forebears. Like the great Irish poets, U2 and Van Morrison look to the spiritual ecstasy in music that goes beyond words into religious wholeness. Young Dublin punksters U2 use the divisiveness of the war around them and the cathartic rush of a post-punk wall of sound to illustrate the bitter difficulty of transcendence while Belfast cowboy Van Morrison's past few albums have sought the common one in the wistful strains of gentle folk.

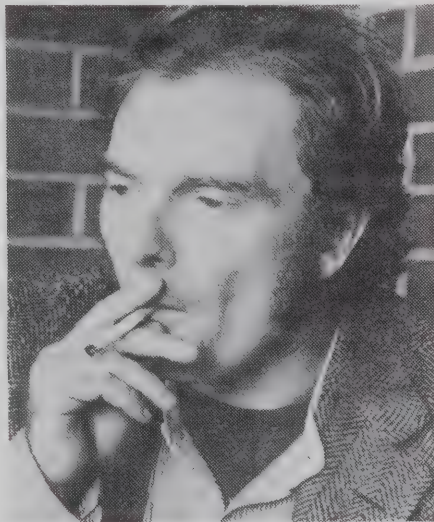


U2's thudding, fat, homogenized heavy metal maelstrom, as developed by hot-shot producer

Steve Lillywhite through three albums, is becoming honed to a seductive throb. On **War**, Bono Vox's passionately naive vocals, the Edge's knifing leads and Larry Mullen Jr.'s whacking percussion is augmented with slight touches, like a searing electric violin solo by Steve Wickham on *Drowning Man*, a nifty trumpet riff by Kenny Fradley on *Red Light* and a too-slight taste of girl-group backing vocals courtesy two of Kid Creole's Coconuts, Cheryl Poier and Adriana Kaegi.

For all of U2's fresh-faced earnestness, it is their sound, not their politics, which is potentially revolutionary. By understanding the primacy of the song, the band has created at least one soaring anthem in *I Will Follow*, and there are two more candidates on this album in *Sunday Bloody Sunday* and *New Year's Day*. These two tunes go beyond partisan politics into a realm of glorious confusion, youthful regret and adolescent angst that is the stuff of universal rock and roll, whether you're from Dublin, Akron or New York City.

Veteran Van Morrison has been drifting in the mystic for a few albums now, exploring ancient myths and generally retreating from the real world to the higher ground of his beloved **Veedon Fleece**. *Inarticulate Speech Of The Heart* continues on this egoless path, so fans of *Brown-Eyed Girl*, *Gloria* and *Moondance* may well be disappointed with this subtle blend of Celtic folk, R&B seamlessly interwoven jazz. Four of the 11 songs are instrumental, with the lilting *Connswater*, a traditional Irish roundelay that could be from the Chieftans' soundtrack for **Barry Lyndon**, the most effective. On the lyrical numbers, Van sounds relaxed, and he allows his



voice to reflect the music's spiritual journey, as on the set-piece *Rave On, John Donne*, where Morrison starts out rapping about the ills/pleasures of the world in a broguish talk-sing before allowing his rich croon to come bubbling to the surface like, well, an Irish spring.

In these moments of extra-literal tension, Van Morrison's urgent whisper takes its place alongside the Edge's mournful wailing guitar and Bond's romantic plea as five laments for peace. While idealistic U2 seek to dash contradiction through an armor of noise still trying to change the world, Van Morrison has discovered solace within himself. That both these Irish musicians recognize the danger inherent in their respective approaches makes them all the more interesting as artists. □

BRYAN ADAMS

no more lonely nights



Bryan Adams: "I ain't cute. You should see me in the morning."

Canadian Rocker Rises To The Top With **Cuts Like A Knife.**

by Ellen Zoe Golden

It isn't very hard to get a grip on Bryan Adams. I'm not talking about literally grabbing the guy, mind you — I'm talking about understanding him. After all, the 23 year old, blond haired and blue-eyed rocker is quite adamant when he states, "I ain't cute. You should see me in the morning."

"I'm not into adoration," Adams explains, "I'm into the whole artist thing. I've done a few in-store appearances where people have started freakin' out and I've shouted, 'Everybody calm down.'"

Pinup pictures and squealing fans aren't what make Bryan Adams' musical career worthwhile,

however; what does are the sounds he has created and toured to support for the past three years. Previously, the Vancouver-based musician had 41 of his songs covered by the likes of Loverboy, BTO, Ian Lloyd and Prism, but three Bryan Adams albums down the road, the artist is feeling pretty good about reaching a large hard-rock audience with both his songs and his own band's performance of those tunes.

"It feels great just to be able to say that my music is getting to a lot of people. Especially now that it's getting around quickly with my latest album, **Cuts Like A Knife**. It's gratifying after all these years to final-

ly get some recognition."

Cuts Like A Knife was specifically designed by Adams for the AOR market. "That's Album rockin' radio stations," Adams maintains. "In these days, when most of the music is disco — music's gone back to the diga-diga-diga new-wave — this record is a breath of fresh air. Not many people are releasing records like this now; most records that are being released are real dance-oriented. This record is concert oriented. It's not I-look-great-because-I-have-blond-hair image. My music is rock and roll. It was designed for me to play in concert."

As co-producer of **Cuts Like A Knife**, Adams wanted

to fill the grooves with the same energy he generates when playing for a live audience. "When you see the band, there would be no pretense: it would be exactly the same as the record. I would defy the new bands out there to go out and make it sound the same. There's no way."

Last year's roadwork found Adams opening for both the Kinks and Foreigner. The latter relationship opened the door to **Cuts**' recording sessions with Foreigner's lead singer, Lou Gramm. According to Adams, "I've never sang with anybody with more strength than Gramm. He really is a powerhouse."

The goal to create live power, and Gramm's vocal excursions, are only two of the factors that make this the most artistically satisfying LP of Adams' three-album career. "Lyrically, I'm saying something. Musically, I feel very strong. The production is better and the band's playing is better. This record is better than anything I've ever done. In my life I haven't done many things, so this album is even better than any girlfriend I've ever had."

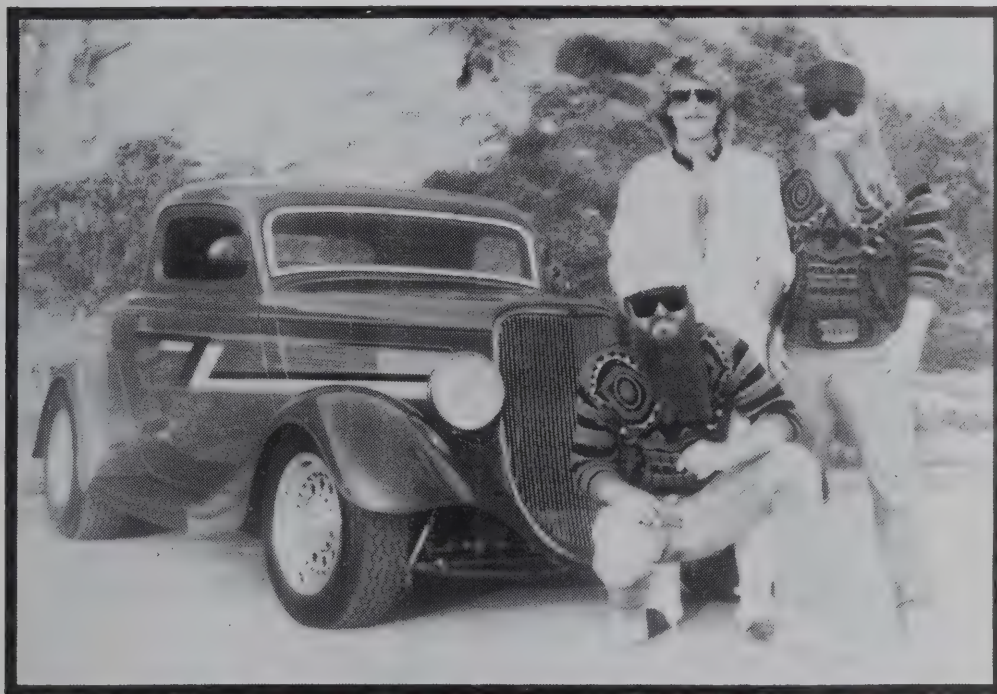
"My songs are love fantasies all the way," he furthers. "I haven't had that many intense love affairs. I have had my share of flings that have made me able to talk about it. I've also watched a lot of people and how they approach love. It's good to talk about it. I'm a romantic and I like singing about romance."

But one wonders whether singing about sweet nothings and the lust and love of another person would be a direct contradiction to the hard, ass-kicking rock and roll that goes along with the lyrics?

"You can ask Rod Stewart about that," he answers. "All I'm concerned about is making music. You can't please everybody. I don't expect to. I've already had some strange criticisms. But my music makes a lot of people happy. The people who phone me, who I talk to or meet, who say my music is great, really do something to me. Those are the things that make everything — all the sweat and blood — worthwhile." □

ZZ TOP

straight from the gut



ZZ Top (left to right): Billy Gibbons, Frank Beard, Dusty Hill.

Texas Trio Keep The Hot Licks Coming.

by Rick Evans

Billy Gibbons thought he had seen everything during his decade-long stint as guitarist/vocalist/songwriter with ZZ Top. But as he stood backstage in London's Hammersmith Odeon, the bearded Houston native could only grin and exclaim, "Shoot, don't that beat all!" What had attracted his attention was a phalanx of British lasses who had wandered into ZZ's dressing room, decked out in full cowgirl attire. "Don't y'all look just darlin'," Gibbons exclaimed as he called for drummer Frank Beard and bassist Dusty Hill to come in and enjoy the view.

Just then a group of leather-clad bikers burst on the scene, tossing beer cans and verbal abuse with equal force. With the atmosphere in the dressing room suddenly charged

with electricity, the ever-cool Gibbons grabbed one of the bikers by the collar and drawled, "My man, back in Texas we'd hog-tie a dude who acted like that." Quickly, the room grew silent as a confrontation between biker and rock star seemed imminent. But as Dusty, Frank and Billy prepared for a brawl, something strange happened — the bikers turned tail and left. "They know you can't mess with a bunch of Texans," Billy exclaimed triumphantly. "They knew we could take care of ourselves."

Anyone familiar with rock and roll knows that the members of ZZ Top know how to take care of themselves. Since their formation in Houston in 1971, this boogie blatin' trio has blazed a trail of album and concert triumphs that have rarely

been matched in the annals of rock. Such vinyl classics as *La Grange*, *Heard It On The X* and the immortal *Tush* have established ZZ as the world's foremost practitioners of what Gibbons called "raw-boned rock and roll."

Now with the release of the band's latest album, **Eliminator**, Billy, Dusty and Frank have added a new page to the continuing tale of "that little ol' band from Texas." On such hard-charging tunes as *Gimme All Your Lovin'*, *I Got The Six* and *Dirty Dog*, ZZ's unique brand of blues-influenced boogie sounds as exciting and as nasty as ever.

"This is one of the most interesting records we've ever made," Gibbons said in a gravelly voice. "It returns to the sound that we had on some of our earlier records. The last one we did

(*El Loco*) was a little more experimental. We tried some slow blues, and we even did a ballad with *Leila*. This one's a much more back-to-basics album. Yet it's not an album that only our long-time fans are gonna enjoy. Some of the tunes have a real pop feel to them.

"It's a real 'up' album," he added. "Usually we run into some problem while we're recording. This time everything went so smoothly it was almost scary. The songs were flowing, and the playing was clean — everything just fell into place. The thing I like best," he said with a howl, "is that this record really presents ZZ Top's music at its biggest and baddest. And that's just the way it should be."

No trio in rock and roll has ever produced as "big" a sound as ZZ Top. With Gibbons seemingly able to simultaneously play rhythm licks and lead runs on the strings of his battered Les Paul, Hill laying down a wall of rock and roll thunder on his bass and Beard resembling an octopus behind his mammoth drum kit, as Gibbons said, "We don't view having only three members as a limitation."

"We're just three country boys who enjoy playing music," Billy explained. "We never said, 'Shoot, you can't play that way!' People have asked me how I play the guitar the way I do. I just tell 'em that I'm damned if I know. I don't think about playing it — I just pick it up, plug it in and let loose. Dusty and Frank feel the same way. We may know a lot more about the music business now than when we first started, but we don't know that much more about music."

"Playing this kind of music has come naturally to us," he continued. "You don't see us following too many trends or trying to copy somebody else. We're just satisfied to play the music that we've always loved. We'll never change," he added as he sat back and took a long sip from a beer can. "Just give me my guitar, and a fishing pole to use when we're not playing, and I'll be happy." □

QUIET RIOT

Quiet Riot: "In this band we all share the spotlight."



Former Ozzy Bassist Guides Metal Monster On The High Road.

"Half the songs on the first Ozzy Osbourne album, **Blizzard Of Ozz**, Randy Rhoads played for me in 1976," said the late guitarist's former lead singer and best friend, Kevin DuBrow. "They were all Quiet Riot things we never used. I don't want to get Ozzy pissed or anything, but I have a demo of *Suicide Solution*; it's called *Forces of Habit*. Part of *Goodbye To Romance* is a Quiet Riot song called *Teenage Anthem*. *I Don't Know* is something we used to jam on. None of these wound up on the Quiet Riot albums, but I've got them all on tape. This is all stuff that Randy wrote, but he wrote it years ago. Ozzy changed the lyrics."

Quiet Riot's history began when a promising young guitarist from a religious family came by Kevin DuBrow's Los Angeles house, hoping to recruit the vocalist for a new hard-rock band. DuBrow thought the prospect out of the question until he listened to Rhoads play the meanest guitar licks he'd ever heard in his life. Quiet Riot was formed, and quickly became a star band on the local circuit, even though the lineup changed often. The heavy metal quartet couldn't manage to get record company interest in the United States, however; **Quiet Riot I** and **Quiet Riot II** were released only in Japan. Quiet Riot's roster included Cuban-born bassist Rudy Sarzo by the time the second album was released; although his photograph appeared on the jacket, the entire album had already been recorded and pressed when he joined the band.

Quiet Riot disbanded in 1979, frustrated by a record industry that was more interested in signing pop bands wearing white shirts and skinny ties. Almost simultaneously, Ozzy Osbourne came into town to audition guitarists for his first band since leaving Black Sabbath. Rhoads was the last guitarist to audition for Osbourne, and the British heavy metal hero was thoroughly blown away by the young lad's guitar runs. Osbourne immediately flew Rhoads to England to record **Blizzard Of Ozz**. Some time later, after Osbourne's second album, **Diary Of A Madman**, was pressed, Sarzo joined Osbourne's band through Rhoads' recommendation. Once again, Sarzo's photo appeared on the LP jacket, although he didn't play on the tracks.

DuBrow, meanwhile, was playing L.A. clubs with a hard-rock band simply called Dubrow. When the singer found himself closing in on a record deal, he asked Rhoads and Sarzo if he could use the name Quiet Riot for the album. He got their blessing. Rhoads and Sarzo also agreed, schedules permitting, to make guest appearances on the record. No one anticipated the worst; Rhoads died in a plane crash just days after he accepted DuBrow's proposal.

"Randy and I were going to do the song *Thunderbird*, which is the ballad on the album," recalled Sarzo. "That song was written for Randy a long time ago, when he first left Quiet Riot. After the accident, I went in and cut the track myself to dedicate to Randy. It felt so good I stayed there, and that same day did half the

Quiet Riot album. That was right before I did **Speak Of The Devil** with Ozzy. It felt so good that I made my decision right there and then to ask the guys if they wanted me in Quiet Riot.

"I wouldn't trade the experience with Ozzy for anything in the world," continued Sarzo. "It was great for me, but I always felt that sooner or later, I wanted to be a part of a band, and not just Ozzy Osbourne's bass player. Playing in a backup situation has its limitations, because a musician has to fall into the format of what the leader wants his band to become. I am myself in this band, whereas with Ozzy, I was pretty much a product of what I was asked to be. Now it's a band. We all share the spotlight."

The new Quiet Riot features DuBrow, Sarzo, drummer Frankie Banali, with whom Sarzo has played off and on for 12 years, and guitarist Carlos Cavazo. The debut album is **Mental Health**. Fans may wonder how the new band and album match up with the original group's sound.

"Live, it's similar," said DuBrow, "but the records were more pop-oriented because we were going for very commercial singles. On this Quiet Riot record, we said, 'Fuck it with this pop shit, we're going ballsy.' Randy absolutely hated pop. I hated pop too, but everybody was trying to convince us to be pop and get hit singles, so the records weren't real heavy."

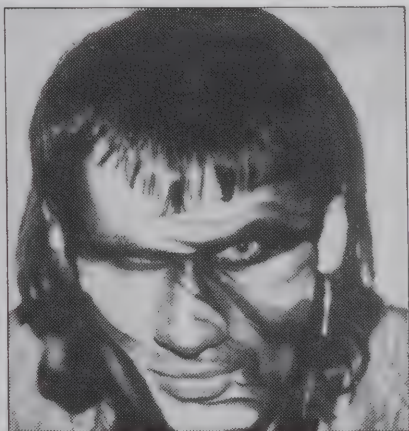
"I feel great," interrupted a high-spirited Sarzo. "All the players are great, the set is great, and we feel really great about **Mental Health**. We're going out on tour and kick some asses." □



Zebra

Randy Jackson, Felix Hanemann and Guy Gelso started playing together in New Orleans in 1975 as a quartet, but dropped the keyboardist six months later and changed the name of the group to Zebra. While New Orleans was a hotbed for jazz and R&B, the southern paradise turned up its nose to rock, particularly to this high-powered band, which was doing Led Zeppelin and Queen covers. The trio headed for Long Island, New York, where it found a lucrative club circuit. Over the years, Zebra became one of the highest paid bands playing suburban New York City.

The lowest point in the trio's career happened on tour with ZZ Top. Zebra's truck and \$50,000 worth of equipment disappeared, and most of it was uninsured. Fortunately for the band, Long Island's top rock bands rallied to the cause for a benefit concert and helped get Zebra back on the club circuit. The high point in the Rush-style group's career is just beginning; after developing a repertoire of original tunes, a debut album, *Zebra*, and a promotional deal with Miller High Life beer has followed, with even bigger things expected in the near future.



Marillion

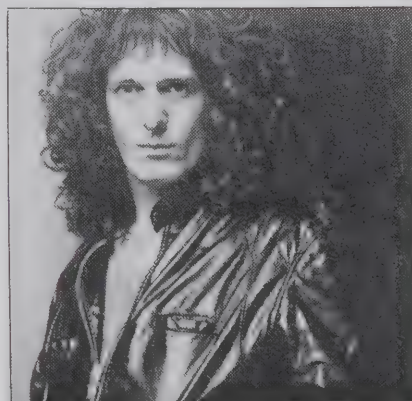
Very few bands can claim that after releasing one single, they were able to announce a headlining appearance at London's huge Hammersmith Odeon, but that is what Marillion has done. Since its formation in early 1981, this Genesis-influenced progressive rock act has become one of the most popular live bands in the United Kingdom.

The Aylesbury-based quintet, formed by drummer Mick Pointer, was originally known as Silmarillion after J.R. Tolkien's novel, but the name was later shortened. The lineup has apparently stabilized, and now features Fish on vocals, Steve Rotheray on lead guitar, Mark Kelly on keyboards, Peter Trewavas on bass and Mick Pointer on drums. The group's first LP in America is called *Scripts for a Jester's Tear*.

"There's no fashion attached to our music," Fish once said, "and that upsets a lot of people because every music trend that's occurred over the last few years, a fashion has gone hand in hand. We could be the renaissance group to start a new awareness. We are breaking down the traditional barriers."

Shooting stars

by Charley Crespo



Michael Bolton

Michael Bolton's mom had to co-sign his first record deal with Epic Records because he was only 13. He couldn't even buy a beer in most of the clubs he headlined.

Years later, he recorded two solo albums and many demos before fronting a hard-rock band called Blackjack, which also recorded two albums and toured the States, opening concerts for Peter Frampton and the Marshall Tucker Band. Although Blackjack never really made a name for itself, Bolton impressed headbangers with his gritty, blues-influenced vocals. David Krebs, then manager of Aerosmith, Ted Nugent, AC/DC, Def Leppard, Michael Schenker and many other top rockers, took an interest and began grooming the native of New Haven, Connecticut, for a dazzling re-entry in the rock and roll sweepstakes. Bolton is rocking again with an album entitled *Michael Bolton*.



Exciter

While Exciter hails from Ottawa, Canada, band members John Ricci (guitar), Dan Beehler (drums, vocals) and Al Johnson (bass) like to bill themselves as a "British style heavy metal band." The group's hard-charging debut album *Heavy Metal Maniac*, brings to mind such HM heroes as Priest and Maiden, while presenting a sound that's surprisingly fresh and inventive. With song titles like *Stand Up and Fight* and *Cry of the Banshee* Exciter is certain to loosen fillings and turn unsuspecting brains into puddles of guava jam.

Exciter was formed three years ago, and has spent the ensuing years honing their full-bore sound on the Canadian club circuit. Dressing in black leather and studs both on stage and off, John Ricci exclaims, "We don't play heavy metal, we live it."

GUITAR: GREATS



CHEAP TRICK'S RICK NIELSEN

Ebet Roberts



by Steve Gett

WHEN DID YOU BEGIN PLAYING GUITAR? In 1963.

WHY DID YOU START? Because I could be louder with a guitar than I could with a piano.

MUSICAL TRAINING: As a drummer in the school band.

FIRST TYPE OF GUITAR: A Gretsch — it was a red one!

EARLY INFLUENCES: The Ventures, Sandy Nelson, Duane Eddy, Roy Orbison and T Bone Walker.

FIRST PUBLIC APPEARANCE: When I was two years old! It was at Carnegie Hall in New York where my father was singing in the *Barber of Seville*. I walked on stage and people laughed. I was wearing a baseball cap.

FIRST APPEARANCE ON RECORD: In 1967 I did a version of *Hound Dog* with a band I was with at the time called the Grim Reapers.

RECORDING BANDS: Grim Reapers, Fuce, Sick Man of Europe and Cheap Trick.

OTHER VINYL APPEARANCES: I've worked with Hall & Oates, Alice Cooper, Todd Rundgren, Rick Derringer, John and Yoko...

EQUIPMENT (LIVE): Loads of guitars — piles of 'em. I play Hamers and a lot of vintage stuff like Vs and Explorers, Strats and Les Pauls. The amps I use are converted Marshall 100s and Fender Deluxes, but I use no effects.

STUDIO EQUIPMENT: Basically the same, but less.

NUMBER OF GUITARS OWNED: At the moment about 110. I was up to 160, but then I got rid of a lot of things.

MOST MEMORABLE SOLO ON RECORD: *One On One*. It was very satisfying because it went right from low E to high B.

OTHER GUITARISTS YOU ADMIRE: Jeff Beck, Eddie Van Halen, Neal Schon and Bun E. Carlos. Bun E. is left-handed and he's a good slide player. □

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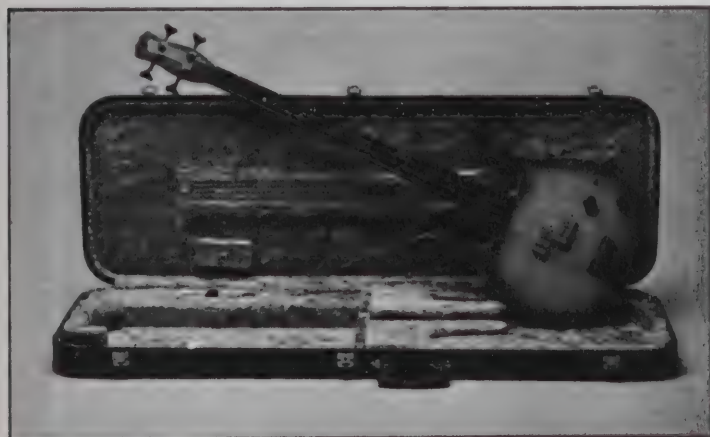
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SCORPIONS

over the top

Ten Years Of Toil Bring Band To Platinum Paradise.

by Hank Thompson

Klaus Meine stared down the long, dark corridor with a look of fear on his face. At the end of the hallway stood an electric chair that had been tailored to perfectly fit Scorpion's diminutive vocalist. As Meine began the long walk to meet his maker, a priest emerged to walk beside him and administer the last rights. No less than four prison guards stood ready, in case the handcuffed prisoner decided to resist his fate. Like a true rock and roller, however, Meine seemed totally unperturbed by his imminent demise — his only distraction occurred when a beautiful blonde appeared on the scene to kiss him goodbye. That was enough to make Klaus break his chains in a valiant effort to escape.

"That was a very unusual experience," Meine said with a laugh as he recalled the filming of the band's video for *No One Like You*. "We wanted to do something different, and our management somehow was able to get us the use of the Alcatraz Prison facility for our video. We went over to the island one evening and filmed all night. It was a most unique feeling — especially when the history of the place was told to us. We even had the electric chair brought over with us. Evidently Alcatraz never had one, so the people who were filming our video had one made. Of course, it wasn't a working model," he laughed. "But it was real enough to make me feel very scared."

"We had to spend a long time in the prison," he continued. "We had

to film certain parts of the video over and over again. The funniest part was when Francis (Bucholz) fell asleep in one of the cells and was accidentally locked in. He woke up and was screaming to be let out. Francis had been getting in the way," he joked, "so we decided to let him stay in there a while and cool out. It was the first taste of prison for most of us, and we didn't like it. We all decided to try and do our best to avoid places like that in the near future — unless we were making another video."

Unfortunately, the band's desire to stay out of the slammer didn't

"We've paid our dues. Now we're coming to collect what's owed us."

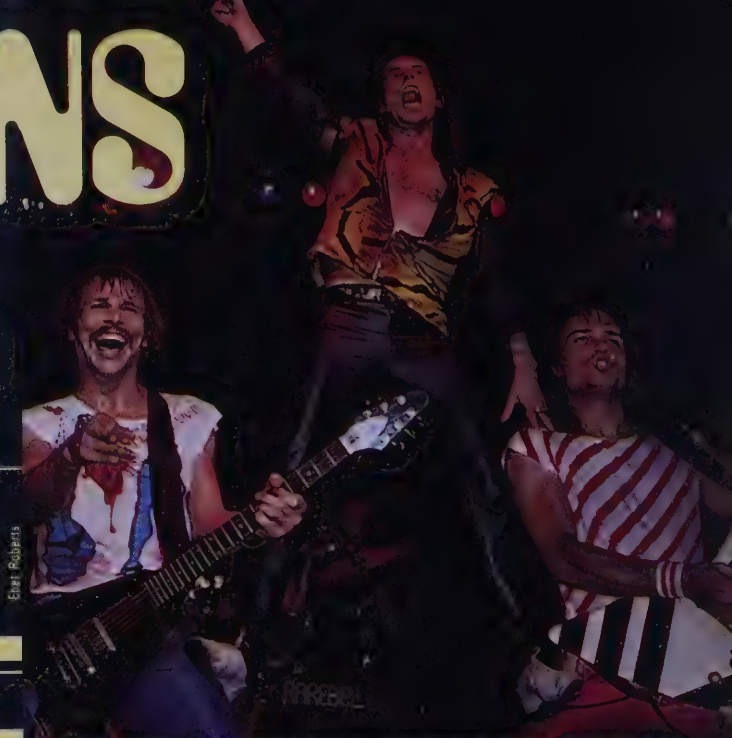
last very long. Only a few weeks later, during a swing through Texas, guitarist Rudy Schenker found himself spending an evening behind bars — and there wasn't a film crew in sight. It seems that following a show that Meine, Schenker, Bucholz, drummer Herman Rarebell and guitarist Matthias Jabs had performed in Corpus Christi, Rudy returned to the hotel where he made himself at home in the lounge. Evidently, hotel officials weren't thrilled about having a rock and roll star in the bar, because the cops soon arrived.

"I still can't understand what

happened," Schenker said. "I was just sitting around, having a few drinks. Maybe I was throwing a few things around, but I wasn't hurting anybody. Then the hotel manager came up to me and said, 'You must leave.' I told him I was staying in the hotel, but he didn't seem to care. He asked me to come to his office for a minute, and the next thing I knew I was in handcuffs! When the police arrived, they were told that they'd better be careful because I was a very dangerous individual."

"They took me away to jail, and I ended up spending quite a while in there before I was able to get out. It was my first time in an American jail, and it wasn't very enjoyable. They treat you like a criminal," he laughed. "Once our road manager came down and explained everything, they were only too happy to drop the charges and let me go. The funny thing was that as I was leaving, one of the officers who arrested me actually asked me for my autograph and some albums. I was happy to give him the autograph, but there was no way I was about to give him any free albums after the trouble they had put me through."

Thankfully, the guys in Scorpions have kept their hands relatively clean since then. Aside from what Meine called, "the usual rock and roll situations," this hard rocking quintet from Hannover, Germany, has spent most of their time working on their music rather than lengthening their arrest records. The group's musical efforts have



Scorpions on stage: "We want to keep the momentum we've built up rolling in the right direction."

Opposite: Scorpions (left to right): Herman Rarebell, Rudy Schenker, Klaus Meine, Matthias Jabs, Francis Bucholz.

been well rewarded with their last album, **Blackout**, and their most recent American tour transforming the Scorpions into one of the most popular heavy metal bands in the world.

"The success we've had over the last year, especially in America, has been unbelievable," Meine said in his heavily accented English. "We've been working toward success in America for nearly 10 years now, there were a number of times when I thought it would never come. I thought we may have been destined to remain unknown outside of Europe. Thankfully, the last few albums, especially **Blackout**, have changed that. Now we only want to keep the momentum we've built up rolling in the right direction."

To insure their continued success, Klaus and the boys have completed work on their latest album — a record that Meine promised will "make all our others seem weak in comparison." For the first time, the band ventured far from home to find a recording facility that would enhance their classic metal sound. After using producer Dieter Dierk's studio in Cologne for much of the work on such efforts as **Lovedrive**, **Animal Magnetism** and **Blackout**, this time the group ventured to Stockholm, Sweden to work in Abba's Polar Music Studios, reputed to be one of the finest recording facilities in the world.

"We were looking for something a little different this time," Meine explained. "We had been successful using the

facility in Southern France for **Blackout**, but the opportunity to record in Stockholm seemed perfect. Dieter is still producing us, but the facility at Polar Studios has every up-to-the-minute device, and we thought it might be fun to go all-out with this record. We want it to be the best, and the most successful album we've done.

"We had so many ideas for it that the most difficult part was selecting which songs to use. Many bands have trouble coming up with nine or 10 strong tracks for an album. We had enough tracks to make a double record if we had wanted. Rudy had written some excellent numbers, and Herman, as always, came in with a great deal of material. I had also done quite a bit of writing, so when we started to rehearse, things fell together very quickly and naturally."

One of the worries that Meine faced while in the studio was how the strain of singing eight to 10 hours a day would affect his fragile vocal chords. He had been forced to undergo a series of painful throat operations prior to the recording of **Blackout**, and while eight months of road work had made his voice "stronger than ever," the constant strain of studio work presented a new challenge. "Thankfully, everything worked

out very well," Klaus explained. "My voice feels wonderful. There was really no problem during the recording. The music we were performing was some of the most challenging material we had ever done, and I wanted to test my voice right away to see if it could handle the songs. There was no problem. In fact, the band seems to feel that my singing never sounded better."

With the completion of their new album, **Scorpions** have begun preparations for what Rudy Schenker called "our U.S. invasion." After years of serving as an opening act for the likes of Rainbow and Judas Priest, the boys in the band finally feel they're ready to headline the next Stateside tour from coast-to-coast.

"We've already headlined in Texas and California," Meine explained. "It was wonderful. This time we're ready to bring our entire show over and play as the headlining act everywhere. We've paid our dues," he added with a laugh. "Now we're coming to collect what's owed us." □

Neil Zlozower



HIT PARADER

KISS



ALDO NOVA

having a ball



Paul Natkin

Aldo Nova: "I'm convinced my second album will be even more successful than the last one."

"I Was Born For Success."

by Andy Secher

Aldo Nova sat behind an enormous recording console, his 5'5" frame dwarfed by the seemingly endless array of knobs and dials that made the room at Boogie Hotel Recording Studio look like a NASA test center. "Wait'll you hear this," Aldo cried with excitement as he flipped a switch, turned a knob and yanked a crank. Suddenly the room was filled with the sound of screeching guitars, wailing synthesizers and propulsive rhythms. Aldo's face beamed with delight.

"The new stuff's incredible," he said as he flailed in the air at an imaginary guitar. "It's much more advanced than the first album. On that one I really didn't know what I was doing. I had a lot of confidence

in the songs and in my talent, but when you're serving as producer and engineer, as well as playing all the instruments, you're never sure exactly what's gonna happen. A lot of people thought I was crazy to do everything on the last album," he laughed. "I proved them wrong."

With his self-titled debut album selling in excess of two-million copies, Aldo Nova did indeed prove that his detractors were wrong to question his talents. Aldo's ability to mix sound effects, state-of-the-art studio technology and solid, heavy metal guitar riffs, on tunes such as his smash hit *Fantasy*, made him one of the surprise success stories of 1982. Now with the release of his latest album, **Subject**, Nova promises that he's just beginning to display the full range of his skills.

"I love recording," he said with typical bravado. "A lot of bands

come off the road and say, 'Damn, now we've got to go into the studio.' My attitude is just the opposite. I like playing live, but I really get off on going into the studio. I'm a great producer, and I welcome the opportunity to get the ideas I have floating around in my head onto vinyl. I'm always thinking about my music — it's my diversion. Recording albums and playing on stage isn't work for me — it's my hobby."

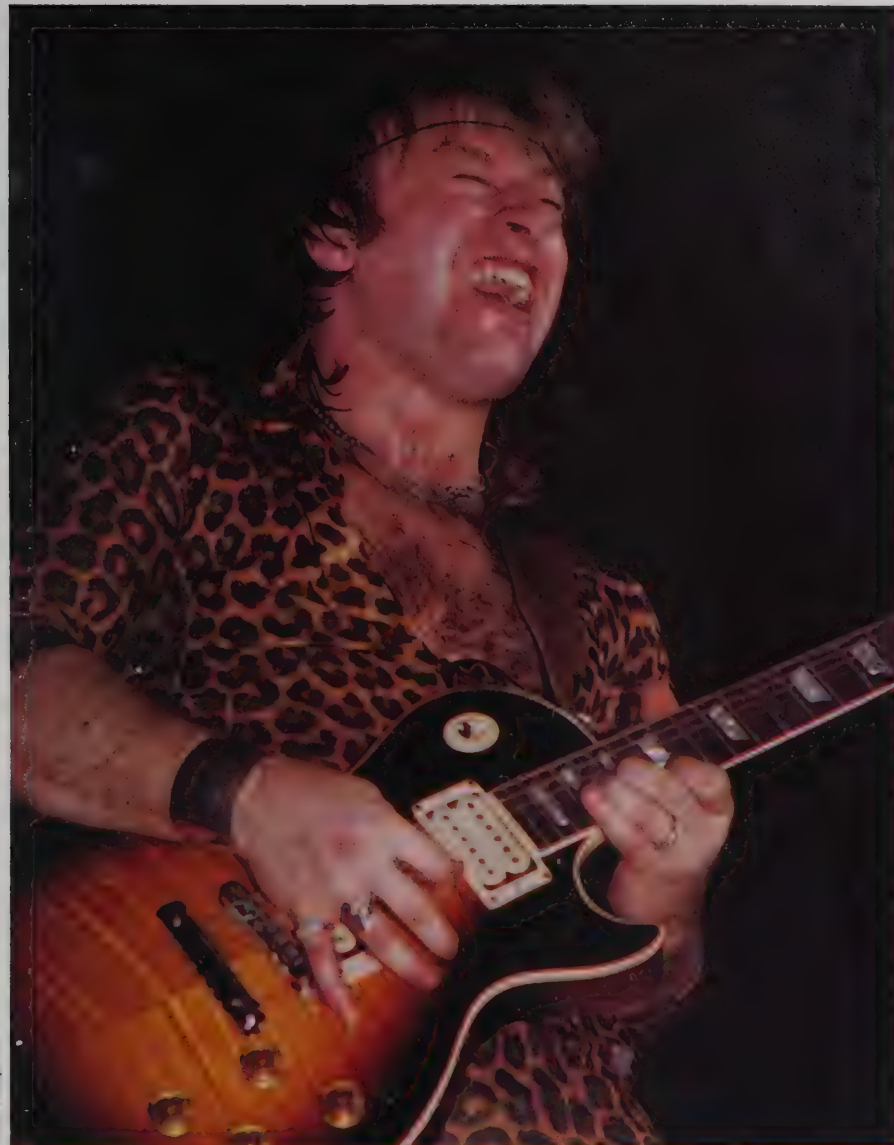
It was as a hobby that Aldo first got interested in rock and roll. A few years back, he found himself working in a steel mill in his native Montreal during the day, and putting in a shift as a producer in ATV Recording Studios at night. "It was a tough way to break into the business," he admitted, "but it was something I really wanted to do. Sandy Pearlman, who manages Blue Oyster Cult, got hold of some of my demos and really flipped over them."

With Pearlman's help, Aldo soon signed a contract with Portrait Records. "They loved the idea that I had my first album finished before they even signed me," Nova exclaimed. "Most artists come in with the 'Yeah, I'll be ready in two months' rap. That's not for me. I said, 'I'm ready, let's go.' From there, things just took off. I had no doubts that the material on the first album was strong, I just wasn't sure if the public would be 'hip' enough to pick up on what I was trying to do. When I saw that what I was doing was getting through, it told me to go all out on my next record. That's why **Subject** was a very exciting project to work on."

On such tracks as *Monkey On Your Back*, *Africa* and *Always Be Mine*, Nova's inventive utilization of studio technology and heavy metal know-how blend together to make a musical statement that's "sophisticated yet rocks to its roots." With the entire album taking place in what Aldo called "a dream state," **Subject** covers a wide range of lyrical topics while remaining true to Nova's hard-charging rock style.

"At the very beginning of the album I fall into a dream where I'm transported into the future," Aldo said as he busily scurried about the studio. "A lot of people are gonna hear things like *War Suite* and *Armageddon* and think I'm trying to make some sort of political statement with this album. Believe me — I'm not. I'm just concerned with music that's entertaining and interesting. I have no desire to use my album to make any statement other than that rock and roll is alive and well."

"The concepts behind the album are quite different from anything else I've heard. The style is basically the same as my first record



Aldo on stage: "Now that I'm successful it's a little easier to pick up chicks."

— I'm still a heavy rocker — but this is something of a concept album. All the tracks are designed to run into one another. It's like they're all part of one continuous song. In fact, many of the musical themes that appear in one song emerge again in another. That happens when the bass riff from *Africa* pops up again in the middle of *Hold Back The Night*. I'm obviously very excited about **Subject** and I'm convinced that it's gonna be even more successful than the first album."

The success of **Subject**, in the wake of his debut's platinum performance, has made Nova a major figure on the rock scene. Yet aside from what he describes as "a hipper haircut," he insists that his notoriety and fame have had little impact on his life.

"I have a little more money now," he explained. "But most of my profits are channeled right back into getting new equipment. I have all the up-to-the-minute gear, so

"Recording albums and playing on stage isn't work for me — it's my hobby."

I've taken most of the profits and put them right back into the business. The only major change my success has had on my life is that it's made it a little easier to pick up chicks. I bought a house recently, and I assumed it would be a great place to bring all the women back to. I'd have my gold records on the wall, and I figured I'd have the time of my life. But I found out that the place has become somewhat of a retreat for me. It's the place I go to get away from everything and relax.

"I won't let the fact that I'm a successful musician change the way I approach life. A lot of musicians reach a certain level of success and they start sitting back

and enjoying what they've accomplished. As soon as you do that, you're liable to have all the success slide right from under you. You've got to stay a little hungry if you want to stay on top. That's why I've challenged myself on **Subject**. I always want to keep testing myself to see what I can accomplish."

As Aldo continued dashing around the studio, threading tapes, tuning guitars and resetting recording machines, he seemed a man of boundless energy. Perhaps only Boston's Tom Scholz can match Nova in terms of studio wizardry and multi-instrumental talent. While Aldo has a full five-piece touring band, once he is in the studio he prefers to do practically everything himself. As producer, engineer and sole instrumentalist, **Subject** stands as a one-man tour de force.

"The only instrument I have trouble with are the drums," he said. "I play guitar and bass well enough, and I'm a whiz on the synthesizer. I can get sounds out of a synth that no one else in the world can get. There's a racing car sound on the beginning of *Monkey On Your Back* that took me five days to get right. That's why I enjoy working alone. If I had an entire band waiting on me, I'd be tempted to hurry up and finish something before I was satisfied with it. But with only myself to answer to, I can take as much time as I want. The only thing I try to be careful about is to keep things simple enough so we can reproduce them on stage."

Transforming his studio opuses onto the concert stage has proven to be something of a problem for Aldo. Without the benefit of overdubs and piles of synthesizers, Nova has been forced to rely on tape loops to reproduce much of his studio magic. "When I write songs, they're designed to be recorded. I never write with the stage in mind. They're two separate entities as far as I'm concerned. When I go on stage I have an entirely different attitude than when I go into the recording studio. When I hit the stage I want to be an animal — full of energy. When I go into the studio I want to be more in control.

"I'm still learning a lot about performing and recording," he added with a smile. "That's why I'm still content to be an opening act. Maybe next year, when I have three albums under my belt, I'll say it's time to step out and headline. Right now I'm satisfied to take the back seat and watch how the big guys do it. There's nothing wrong with learning a few tricks," he said with a laugh. "That's as long as you can put what you learn to your own best advantage." □

Sports challenge

PLAYING JUNGLE KING WITH

VANDENBERG

The Hit Parader staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

Adrian Vandenberg says video games and arcades aren't nearly as rampant in his native Holland as they are in the United States. As a result, he's only begun to take interest in these machines as his hard rockin' band, Vandenberg, tours the western world.

Adje, as his friends call him, has an affinity for Taito's Jungle King machine, a game that features four different challenges. The player must first swing through a series of hanging vines, then swim through a sea of alligators, run uphill while jumping over rolling rocks and, finally, get past hatchet-wielding cannibals. The tall, blond guitarist claimed to have played this game about ten times before **Hit Parader's** official Sports Challenge.

"It's nice," he said with a toothy grin. "It's one of the few games I enjoy because it looks so funny. It makes me laugh all the time. That's the main thing. I like funny games — and there are a lot of funny games in the world."

Two quarters were dropped into Jungle King, and the competition began. Adje ripped through the first screens like a pro. It's hard to believe he'd only played ten times before.

"The sound of the feet running is great," Adje said as his player scurried uphill on his third screen. "The last screen is very difficult, and I've only got one life left. I've never gotten this far before."

Jumping from vine to vine proved tricky and cost Adje his first two men. Knifing all the alligators and avoiding sliding rocks proved easy. The cannibals in the fourth screen, however, instantly decapitated his final man. **Hit Parader**, unfortunately didn't do as well.

"The more times you play, the better the concentration, because the main thing is reaction," advised the triumphant player, who won the first match with a score of over 8000 points. Adje went through the screens in the second game almost as quickly. He braced himself when the cannibals appeared, muttering "here we go." Once again, he was immediately decapitated, but again got further than **Hit Parader** to win his two-out-of-three.

"I was lucky," he announced modestly. "I'm not good at any video games." □

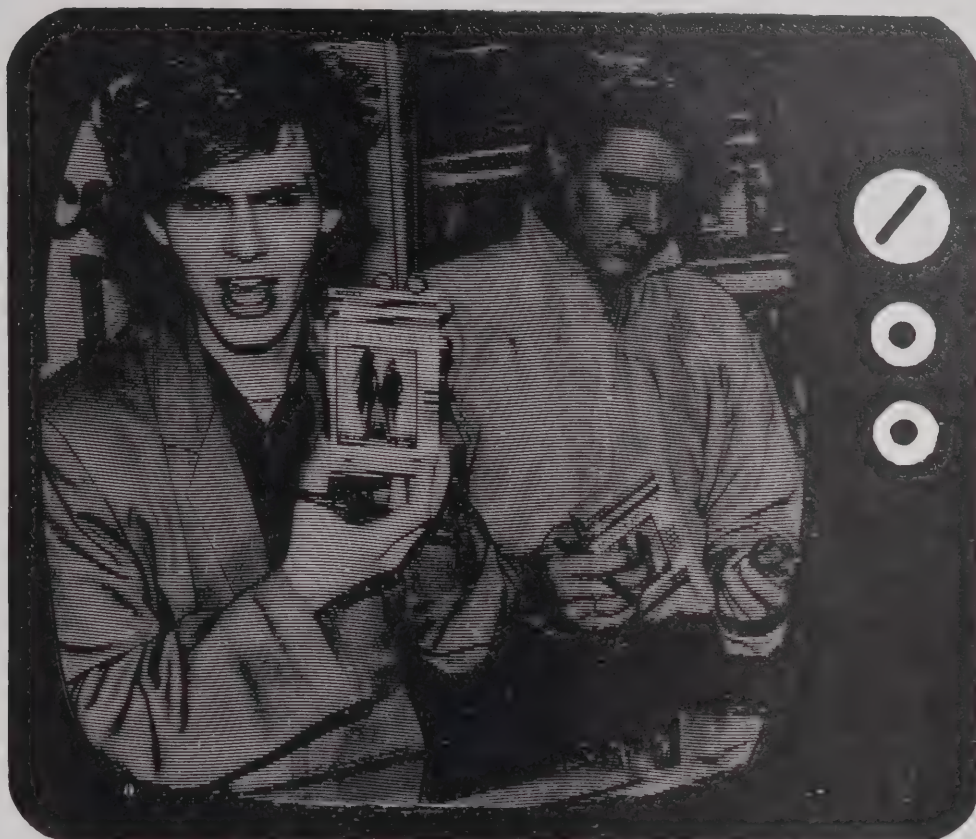


Adrian Vandenberg: "I'm not good at any video games."

Video

by Dianne Noel

Duran Duran's Nick Rhodes (left) and Simon Le Bon show off the band's latest video 45.



Duran Duran is a group that is tailor-made for video stardom. Not only are there three unrelated Taylors in the band, but their striking good looks, sunny dispositions and catchy pop tunes have been showcased in several sparkling videos. Turn on MTV: Music Television, and there they are — romping in the jungles of Sri Lanka in *Hungry Like The Wolf* or bopping around a yacht and getting thrown overboard in *Rio*.

This young British group has worked hard to make their mini-films something special. According to keyboard player Nick Rhodes, the process begins when the group and their management discuss how a song should look in video. The director Duran Duran works with most, Russell Mulcahy, looks through the band's ideas, works out a storyboard which details just how to get the desired effect, then shows it to the group. When everyone is happy, the guys in Duran Duran film the video, which is later edited.

Much has been made of the unusual locales in which Duran Duran shoots their videos. Nick explains: "Most bands go into the studio and record or do a live (concert) video. We were bored with seeing those all the time, so we decided to go to exotic locations." It worked — these film clips have helped Duran Duran attain a huge Stateside following within recent months.

Just how big a following was dramatically pointed out recently when 4,000 excited fans lined up in front of a Manhattan Video Shack store for a video autograph party promoting the group's new Sony Video 45. Simon Le Bon, Nick Rhodes and the Taylors three — John, Roger and Andy — were on hand to sign copies of the cassette.

Young girls climbed metal bars protecting the display windows for a glimpse inside Video Shack. Policemen on horseback tried to keep the crowd in order; 150 policemen were on the scene. Some kids who had arrived as early as 5 a.m., were pushed and shoved farther down the line.

Inside, Video Shack employees worried. When Sony and EMI Video had approached the store with the idea of a signing party, they had recalled a more orderly crowd at an in-store appearance by Jane Fonda. Marsha Kesselman of Video Shack recalled, "Our concern shifted from a successful promotion to kids getting hurt." Yet, Marsha also was impressed by "the quality of people" who waited to meet Duran Duran.

About 2 p.m., the men of the hour emerged from the basement of the store through a trap door. They walked behind a counter, peeked through the window at the crowd and burst into incredulous, disbelieving smiles!

For the estimated 300-500 fans that made it inside Video Shack, it was a dream come true. Duran Duran beamed as they posed for pictures, signed cassettes, albums and glossy photos and received flowers and small stuffed animals from their not-so-secret admirers! The group even found time to chat with one enterprising young lady who called the store. "They were terrific," Marsha remembered. "They weren't impressed with themselves, they were impressed by the kids." The group reluctantly left at 3:30 p.m. to rehearse for a *Saturday Night Live* appearance.

For Video Shack, the Duran Duran autograph party meant 200 Video 45s sold, and coverage on the local news. Would they do it again? "Yeah," Marsha told *Hit Parader*, "we would have learned some new things by then."

Duran's Sony Video 45 features *Hungry Like The Wolf* as well as the uncut, R-rated antics of *Girls On Film*. *Hit Parader* asked singer Simon Le Bon how he expected his young fans to react to that video. "Some might get upset. Some might say why did Duran come up with this, and maybe see we were having a bit of a laugh." Ahh, boys will be boys, but when they look and sound like Duran Duran, you can forgive them anything. □

Jaime Padron

INSTRUMENTALLY SPEAKING

by Michael Shore

Sting of the Police. John Entwistle of the Who. Scott Smith of Loverboy. Bill Wyman of the Rolling Stones. Ben Orr of the Cars. Dave Hope of Kansas. Danny Klein of J. Geils. Gerry Casale of Devo. Ross Valory of Journey. These are just a few of the big-time bassists using what may be the most revolutionary fretted/stringed instrument to come down the pike in some time — the Steinberger bass.

•The first time you see a Steinberger is an experience you won't forget: you'll ask yourself, "Where's the body? What happened to the headstock? What gives?" It may or may not help the musician in you to learn that the Steinberger has won all sorts of industrial-design awards for its sleek, streamlined, futuristic appearance. Basically, a Steinberger has *no* headstock (the strings are instead attached to specially designed retainers at the end of the full-24-fret neck and tuned below the bridge at the base of the body — what there is of the body, which isn't much).

This and the extremely compact size add up to a big advantage for any performing musician: in a word,

balance. As Sting put it, "It's so light, I don't have to worry about it getting me off-balance like most basses. As lead singer as well as bassist, I have to move around a lot. The Steinberger lets me move around easily, and for a lot longer, on stage." Plus it is actually equipped with a built-in pivoting strap harness and has a plastic knee-rest on its underside, so if you want to play it sitting down, it won't slip along your thigh. Ingenious? You bet, but it doesn't stop there.

A bass guitar can look beautiful and be brilliantly designed, but if it doesn't sound right, it's no good. Don't worry about the Steinberger. Its body is constructed entirely of epoxy resin reinforced with glass-fiber and carbon fiber — although the body is just enough to house the pickups, control knobs and bridge/tuning assembly. Ned Steinberger, who designed this marvel, feels the neck is the most important part of a bass guitar, so his baby is essentially just a neck with enough of whatever else is necessary. It's really a one-piece instrument — with a phenolic-fiber fingerboard, pickups, electronics, etc. added later — and this, plus the extreme density

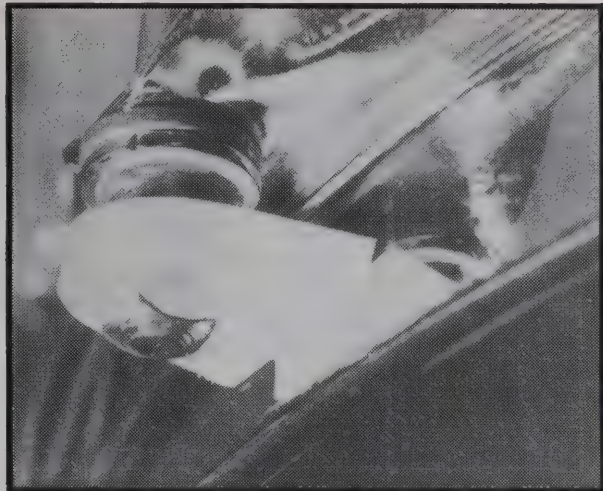
of the materials it's made of, means it gives an astoundingly strong, sustained tone.

Initially it sounds very bright, sort of like a Rickenbacker 4001 (like what Chris Squire or Paul McCartney prefer), but if you listen to it and fool around with the tone control, you'll hear plenty of deep, Fenderish bottom, too. The Steinberger also has specially designed EMG pickups with built-in pre-amps, active electronics and super-extended frequency response. The behind-the-bridge tuning mechanism, too, is revolutionary: a straight-in-line simple knob setup rather than a three-part gear as usual, with an incredible 40:1 tuning ratio (12:1 is considered a high ratio in your average bass) which means that, effectively, the Steinberger simply *cannot* go out of tune. Also, coupling the tuning ratio with the instrument's phenomenal sustain means that tuning with harmonics is now *fun* rather than a chore.

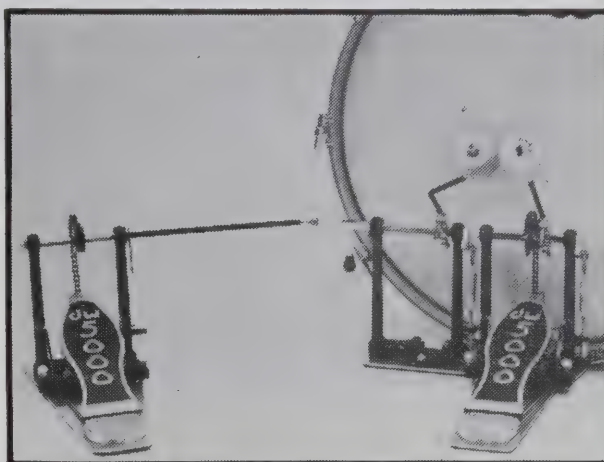


The Steinberger bass is brilliantly designed: a compact size with a big sound.

Another thing: all those space-age materials they built this thing out of are *strong*. The Steinberger will not warp. I've seen dealers demonstrate this by beating the damn thing on the floor and dropping it in a trough of water for a few hours, and the Steinberger comes out the same as it always was: one hell of an instrument. Steinbergers start at \$1,600 list price, and that ain't funny-money, I know. But the Steinberger is no weirdo gimmick. It's a very serious instrument that will quickly become the new standard for bass guitars. Hey bassists — start saving! □



Drummers have long complained that there isn't a device which will lock a drum's tuning lugs in place once they've reached the tuning they desire. This means that every few songs or so, a drummer may have to pause a few minutes to retune a snare or bass drum, say, and while the band members may appreciate a break, it can also be a real pain in the neck. Finally, there is a simple, affordable solution — the L.T. Lug Lock, developed by the ingenious Phil Youakim, president of L.T. Lug Lock, Inc. A flat, thimble-shaped piece of strong nylon with a hole in its center, the Lug Lock fits over just about any brand of tuning lug (Sonor is the only one it won't fit) with the rounded side facing out and the flat side against the rim. As soon as a lug starts to loosen, the Lug Lock's corner moves against the rim, locking into place and preventing any further lug turning. But does it work? Here's what Phil Ehart of Kansas wrote to Youakim in a letter: "The Lug Lock is fantastic! What a welcome relief! Thanks for a great invention." Gary Mallaber of the Steve Miller Band sent the same kind of letter. Best of all, Lug Locks cost only \$1.50 for a set of four. For more info, write: L.T. Lug Lock Inc., 122 Dexter St., Tonawanda, NY 14151.



Here's a great idea for any drummer who'd love to get a double-bass-drum thing happening, but either can't afford an extra bass drum or hasn't got the room to set one up. It's the DW5002, by Drum Workshop, Inc. — makers of superb single-bass pedals, snare drums, tom toms, etc. — and it's basically two pedals in one. It's based on the same chain-drive mechanism as the DW5000, one of the world's best and most popular bass pedals. The DW5002 is being used by such skin beaters as Mick Fleetwood of Fleetwood Mac, Gina Schock of the Go-Go's, Kenney Jones of the Who, Chad Wackerman of Frank Zappa's Mothers and session-drummer supreme Jim Keltner. It lists for \$328. For more info, write: Drum Workshop, Inc., 2696 Lavery Court, Unit #16, Newbury Park, CA 91320.



As long as we're featuring two-in-one bass-drum pedals this column — not to mention strange-looking bass guitars — how about a strange-looking new bass drum? This is the Migirian bass drum, which has an oval head, a square shell made of high-density fiberglass for excellent resonance, and a louvered front grill that directs the sound in a 180-degree arc. Migirian claims their new bass drum gives a louder, fuller, deeper and more penetrating sound than any conventional round bass drum ever could. You'll have to hear one to find out for yourself, but it sure does look interesting, no? Plus, it has some ingenious built-in features like two stick-holding grooves on its top and four non-skid rubber strips on its bottom that prevent it from creeping and eliminate the need for protruding spurs or front-mounted anchors. They come in concert (large) or club (smaller) sizes, accept any and all bass pedals, just like any other bass drum, and adapt to just about any kind of tom-tom mounting hardware. But where are you going to find an oval drum head? Don't worry, Migirian makes their own. They'll also be happy to provide you with a color chart with 135 selections of finish should you want more than the standard black or white. For more information on this fascinating development, write Migirian Drum Co., Box 2524, Detroit, MI 48202.

Skinny Men and Women

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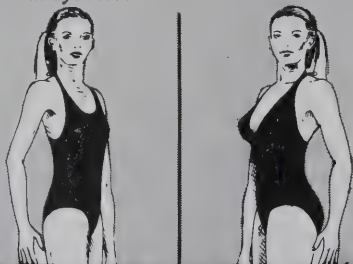
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FOR WOMEN

Think about it... knobby legs... flat chest... less hips... sunken in face... the list goes on!

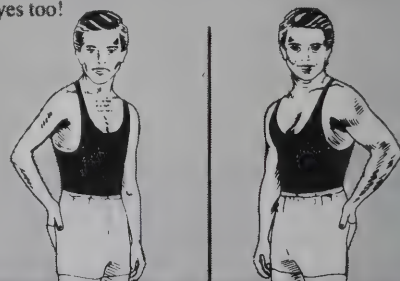
Why worry and hide in baggy clothes when you could be showing off a beautiful body! You'll see what a difference **Body Builder-P** can make in just one week! You can look forward to those feminine curves... see the seductive new you blossom right before your eyes... and just as important... right before his eyes too!



FOR MEN

Spindly legs... weakling arms... scrawny chest... don't suffer when you can do something about it and become the man you want to be.

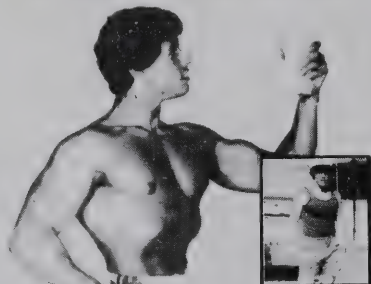
Women love men with some "meat on their bones." And you'll feel a new sense of pride and self confidence when your fantastic full, masculine body appears quickly... right before your eyes... and just as important... right before her eyes too!



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Chris Sabatino, 1981, Class 1 NBA, Teenage Mr. America

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Song Index

54/A World Of Fantasy

53/Beat It

43/Don't Let It End

51/Even Now

52/Goodnight Saigon

51/Hidin' From Love

46/Hungry Like The Wolf

56/Looking For A Stranger
45/Love On Your Side

52/New Year's Day

46/Overkill

44/Photograph

48/She Blinded Me With Science
50/Solitaire

48/Whirly Girl

DON'T LET IT END

(As recorded by Styx)

DENNIS DE YOUNG

What can I do
Pictures of you still make me cry
Trying to live without your love
It's so hard to do
Some nights I'll wake up
I'll look at your pillow
Hoping that I'll see you there.

But I get up each day
Not much to say
I've nowhere to go
Loneliness fills me up inside
Cuz I'm missing you
So if you'll give us
A chance to remember the love
We had once together
Wait and see
Time is all that we really need
I'm praying you won't say no
I mean to tell you.

Don't let it end
Baby we could have so much more
Don't let it end
Honey please don't walk out that
door
I'm telling you baby

I made my mistakes
But I'll make you this promise
To do what it takes
I'll be there to protect you
And hold you tight
You got my lovin' baby
Ev'ry single night
Don't let it end
I'm begging you
Don't let it end this way
Don't let it end
I'm begging you
Don't let it end this way.

Don't let it end
Baby we could have so much more
Don't let it end
Honey please don't walk out that
door
Don't let it end
I'm begging you
Don't let it end this way
Don't let it end
I'm begging you
Don't let it end this way
No no no no no no
What will I do
If you say we're thru
I need you to stay
Honey don't let it end this way.

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PHOTOGRAPH

(As recorded by Def Leppard)

CLARK
WILLIS
SAVAGE
ELLIOTT
LANGE

I'm outa luck
Outa love
Gotta photograph
Picture of
Passion killer
You're too much
You're the only one
I wanna touch

I see your face every time I dream
On every page every magazine
So wild and free
So far from me
You're all I want
My fantasy yeah.

Oh look what you've done to this
rock 'n' roll clown
Oh look what you've done
Photograph

I don't want your photograph
I don't need your photograph
All I've got is a photograph

It's not enough.

I'd be your lover

If you were there

Put your hurt on me

If you dare

Such a woman

You got style

You make every man

Feel like a child oh

You got some kinda hold on me
You're all wrapped up in mystery

So wild and free

So far from me

You're all I want

My fantasy.

Oh look what you've done to this
rock 'n' roll clown

Oh look what you've done

I gotta have you

Photograph

I don't want your photograph

I don't need your photograph

All I've got is a photograph

You've gone straight to my head.

Oh look what you've done to this
rock 'n' roll clown

Oh look what you've done

I gotta have you

Photograph

I don't want your photograph

I don't need your photograph

All I've got is a photograph

I wanna touch you

Photograph

Photograph.

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You have to promise to work at becoming an actress, because for many reasons we offer no guarantee for fame: It's up to you! So please don't mail in the coupon unless you really **promise** to practice your lines in front of a mirror, and promise to do all the things that other TV actresses do. We'll show you the way!



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Yes ☐ No ☐
2. Do you also want to be a model? Yes ☐ No ☐
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4. What other actor would you like to act with in the same show?
5. Do you want a modeling job with us at Teen Wish Company?
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LOVE ON YOUR SIDE

(As recorded by the Thompson Twins)

TOM BAILEY
ALANNAH CURRIE
JOE LEEWAY

I hear you laughing in some other room

And it makes me feel locked out
You say my passion often stifles you
And you need to move about
Well I was told that boys need girls
and girls need boys

You say that's not true
You would rather fool around
Than be alone with me
Well that's alright for you.

'Cause you've got love, love
Love on your side
Yes you've got love, love
Love on your side
Yes you've got love, love
Love on your side
Yes you've got love, love
Love on your side.

I brought you sentimental roses
But you gave them all away
I played you all my favourite records
Then we spent the night in talking
Talking all the time
You sent me home
I was so surprised to find that after all

It doesn't hurt to be alone.

'Cause you've got love, love
Love on your side

Yes you've got love, love
Love on your side

Yes you've got love, love
Love on your side

Yes you've got love, love
Love on your side.

Well all the things you say
Make perfect sense to me

But somehow I'm still unsure
But I catch myself going through the
same old rhapsody

Rap boy rap

Well I don't understand just what I'm
doing to myself

I guess that's nothing new

'Cause when you meet someone
who doesn't follow all the rules
It changes ev'rything you do.

'Cause you've got love, love
Love on your side

Yes you've got love, love
Love on your side

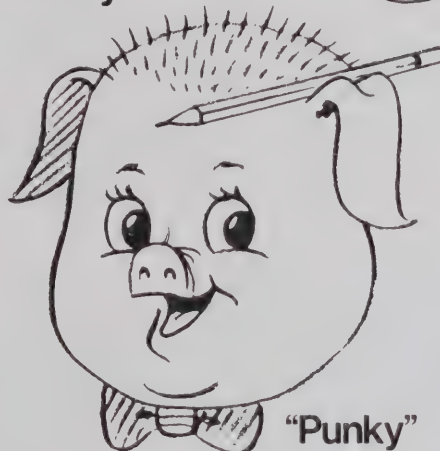
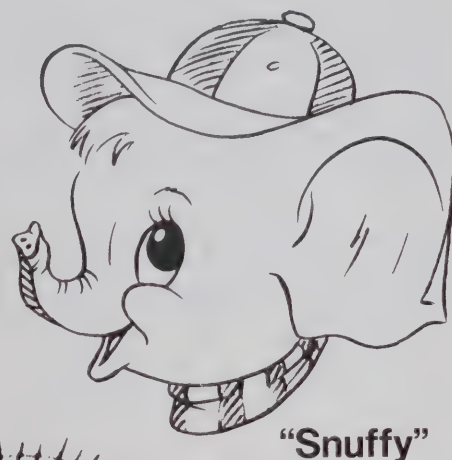
Yes you've got love, love
Love on your side

Yes you've got love, love
Love on your side

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OVERKILL

(As recorded by Men At Work)

COLIN HAY

I can't get to sleep
I think about the implications
Of diving in too deep
And possibly the complications
Especially at night
I worry over situations
I know will be alright
Perhaps it's just imagination.

Day after day it reappears
Night after night my heartbeat
shows the fear
Ghosts appear and fade away.

Alone between the sheets
Only bring exasperation
It's time to walk the streets
Smell the desperation
At least there's pretty lights
Although there's little variation
It nullifies the night
From overkill.

Day after day it reappears
Night after night my heartbeat
shows the fear
Ghosts appear and fade away
Come back another day.

I can't get to sleep
I think about the implications
Of diving in too deep
And possibly the complications
Especially at night
I worry over situations that
I know will be alright
It's just overkill.

Day after day it reappears
Night after night my heartbeat
shows the fear
Ghosts appear and fade away
Ghosts appear and fade away
Ghosts appear and fade away.

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HUNGRY LIKE THE WOLF

(As recorded by Duran Duran)

JACK NICHOLAS BATES
SIMON JOHN CHARLES LE BON
ANDREW TAYLOR

Darken the city night is a wire
Steam in the subway earth is a fire
Do do do do do do do do
Do do do do do do do
Woman you want me give me a sign
And catch my breathing even closer
behind

Do do do do do do do do
Do do do do do do do
In touch with the ground

I'm on the hunt
I'm after you
Smell like a sound
I'm lost in a crowd
And I'm hungry like the wolf
Straddle the line
In discord and rhyme
I'm on the hunt
I'm after you
Mouth is alive
With juices like wine
And I'm hungry like the wolf.

Stalked in the forest too close to
hide
I'll be upon you by the moonlight
side

Do do do do do do do do
Do do do do do do do
High blood drumming on your skin

It's so tight
You feel my heart I'm just a moment
behind

Do do do do do do do do
Do do do do do do do
In touch with the ground
I'm on the hunt

I'm after you
Scent and a sound
I'm lost and I'm found
And I'm hungry like the wolf
Strut on a line
It's discord and rhyme
I howl and I whine
I'm after you
Mouth is alive
All running inside
And I'm hungry like the wolf
Hungry like the wolf.

Burning the ground
I break from the crowd
I'm on the hunt
I'm after you
I smell like a sound
I'm lost and I'm found
And I'm hungry like the wolf
Strut on a line
It's discord and rhyme
I'm on the hunt
I'm after you
Mouth is alive
With juices like wine
And I'm hungry like the wolf.

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SHE BLINDED ME WITH SCIENCE

(As recorded by Thomas Dolby)

THOMAS DOLBY
JOE KERR

Spoken:

(Yes but as a noted scientist
 It was a bit surprising that the girl
 blinded me with science
 Right-O.)

It's poetry in motion
 When she turned her eyes to me
 As deep as any ocean
 As sweet as any harmony
 She blinded me with science
 And failed me in geometry.

When she's dancing next to me
 (Science)
 I can hear machinery
 (Science).

It's poetry in motion
 And now she's making love to me
 The spheres are in commotion
 The elements in harmony
 She blinded me with science
 (She blinded me with science)
 And hit me with technology.

When I'm dancing close to her
 (Science)

I can smell the chemicals
 (Science).

It's poetry in motion
 And now she's making love to me
 The spheres are in commotion
 The elements in harmony
 She blinded me with science
 (She blinded me with science)
 And hit me with technology.

Spoken:

(Good heavens Miss Sakamoto
 you're beautiful
 I don't believe it
 There she goes again
 She tidied up and I can't find
 anything
 All my tubes and wires and careful
 notes
 And antiquated notions.)

It's poetry in motion
 When she turns her eyes to me
 As deep as any ocean
 As sweet as any harmony
 She blinded me with science
 (She blinded me with science)
 She blinded me with.

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WHIRLY GIRL

(As recorded by Oxo)

ISH ANGEL

Let me tell you 'bout the girl I know
 She's been to Paris, France
 And she can really dance
 Like a spin top
 She's got no stop
 She picks you up
 And then she let's you drop
 Listen.

Let me tell you 'bout the girl I know
 'Cause she's really hip
 And she can go go go
 Like a straight shooter
 She's got her's down
 Won't hesitate to put you on the ground
 She's been with the Rolling Stones
 On their tours and in their homes
 Won't tell you where she's bound
 'Cause she ain't lost and don't
 wanna be found
 But.

Let me tell you 'bout the girl I know
 She's been to Paris, France and she
 can really dance
 Like a spin top
 She's got no stop

She picks you up
 And then she let's you drop
 This girl just combs her hair
 And takes her tea with millionaires
 She's sittin' in the latest styles
 With open legs and mysterious
 smiles.

Ooo maybe tonight
 Yeah she'll find the time
 To give me her phone
 So I can call her at home
 But she's so whirly, whirly, whirly,
 whirly girl
 Whirly girl
 Whirly girl
 Whirly, whirly, whirly, whirly girl
 Whirly girl
 Whirly girl
 Whirly, whirly, whirly, whirly girl
 Hoo whirly, whirly
 Noo whirly, whirly,
 Whirly, whirly, whirly, girl
 Whirling off in a her own world
 Watch her go go go
 Watch her go go go.

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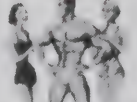
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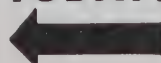
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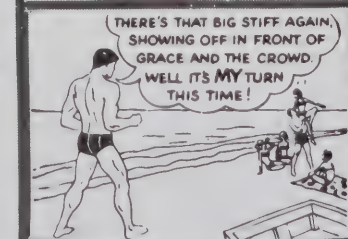
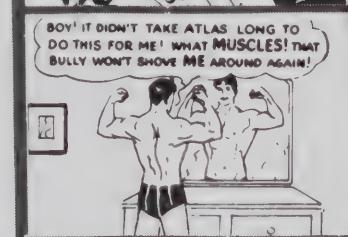
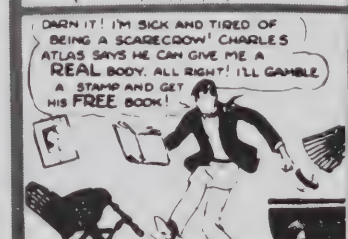
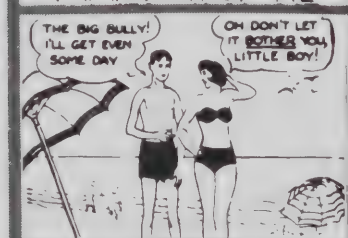
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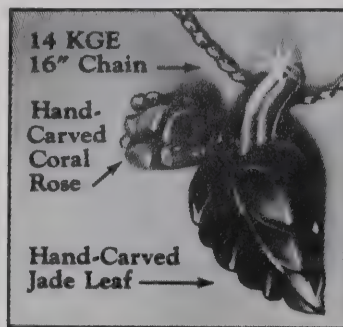
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SOLITAIRE

(As recorded by Laura Branigan)

MARTINE CLEMENCEAU
DIANE WARREN

I still remember how much I used to
need you

Tried so hard to please you

But you didn't need me

You knew I loved you

Knew I always would be there

You just did what you wanted

You didn't care

All the cards were held by you

There was nothin' I could do

All those nights I sat alone

Staring at the telephone

Wond'ring were you ever coming
home

Solitaire it got so lonely

Solitaire no one to hold me

Where were you when I played
solitaire

Nothin' you can do

All those nights you sit alone

Starlin' at the telephone

Wond'ring if I'm ever coming home.

Solitaire see what it's like now

Solitaire to cry all night now

Solitaire see how it feels to play

Solitaire it gets so lonely

Solitaire you want to hold me

Don't wait up cause babe

I won't be there

Solitaire.

It took some time but I stopped
thinkin' about you

Started livin' without you

Now look who's back here

You've had a change of heart

Well mine just couldn't wait

No no you found out you love me
Just a little too late

Once the cards were held by you

Now there's nothing I could do

All those nights I sat alone staring at
the telephone

Wond'ring were you ever coming
home

Solitaire it got so lonely

Solitaire no one to hold me

Where were you when I played
solitaire

Nothing you can do

All those nights you sit alone

Starlin' at the telephone

Wond'ring if I'm ever coming home.

Solitaire see what it's like now

Solitaire to cry all night now

Solitaire see how it feels to play

Solitaire it gets so lonely

Solitaire you want to hold me

Don't wait up cause babe

I won't be there

Solitaire.

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EVEN NOW

(As recorded by Bob Seger & the Silver Bullet Band)

BOB SEGER

There's a highway
A lonesome stretch of gray
It runs between us
And takes me far away
Out in the distance
Always within reach
There's a crossroad
Where all the victims meet
I close my eyes
And see her face
It's all I want to see
And deep inside
It still amazes me.

Even now
She's all that I want
She's all that I need
Even now
She's givin' it all
She's givin' it free
Even now
When everything's right
When everything's wrong
Even now
She's keepin' me straight
She's keepin' me strong
She gets to me
Somehow
Even now.

And through the darkness
Through all the endless days
Through all the changes
The pointless one act plays
I can still make it

I can still stand tall
'Cause I've got my girl
To get me through it all
Through all the doubt
And all the fear
And all that I can't say
Still somehow
She'll help me find my way.

Even now
She's still in my heart
She's still in my soul
Even now
She's still on my mind
Wherever I go
Even now
Through all of my days
And all of my nights
Even now
She's keepin' it real
She's keepin' it right
She gets to me
Somehow
Even now.

Even now
Oh even now
Even now
Oh she's all that I want
She's all that I need
Even now
She's givin' it all
She's givin' it free
When everything's right
When everything's wrong
She's keepin' it real
She's keepin' it strong
Oh even now.

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HIDIN' FROM LOVE

(As recorded by Nantucket)

**BRYAN ADAMS
JIM VALLANCE
ERIC KAGNA**

I'm ridin' in the middle
Half way into you
And half way into something else
I don't know what to do.

You said you'd make it easy
You said you'd take the time
But you called it off
Before I changed my mind
Cuz you're not decidin'
You're only hidin' from love
You can't deny it
You're only hidin' from love
I know you try
But you're only hidin' from love
You say you're shy
But you're only hidin' from love.

Well I've been makin' changes
But you've been changin' too
You were hopin' love was something else
I was hopin' it was you.

You said you'd make it easy
You said you'd take the time
But you called it off
Before I changed my mind
Cuz you're not decidin'
You're only hidin' from love
You can't deny it
You're only hidin' from love
You can't deny it
You're only hidin' from love
I know you try
But you're only hidin' from love
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But you're only hidin' from love.

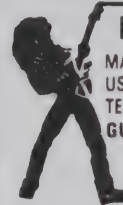
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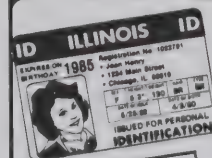
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NEW YEAR'S DAY

(As recorded by U2)

BONO HEWSON
LARRY MULLEN
ADAM CLAYTON
"THE EDGE" EVANS

All is quiet on New Year's Day
A world in white
Gets underway
I want to be with you
Be with you night and day
Nothing changes
On New Year's Day
On New Year's Day.

I will be with you again
I will be with you again.

Under a blood-red sky
A crowd has gathered
Black and white
Arms entwined
The chosen few

Newspaper says, says, say it's true,
it's true

And we can break through
Though torn in two
We can be one
I, I will begin again
I, I will begin again yeah.

Oh maybe the time is right
Oh maybe tonight
I will be with you again.
I will be with you again.

And so we are told this is the golden
age

And gold is the reason
For the wars we wage
Though I want to be with you
Be with you night and day
Nothing changes
On New Year's Day
On New Year's Day.

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GOODNIGHT SAIGON

(As recorded by Billy Joel)

BILLY JOEL

We met as soul mates
On Paris Island
We left as inmates
From an asylum
And we were sharp
As sharp as knives
And we were so gung ho
To lay down our lives
We came in heavy
But our bellies were tight.

We had no home front
We had no soft soap
They sent us Playboy
They gave us Bob Hope
We dug in deep
And shot on sight
And prayed to Jesus Christ with all
of our might
We had no cam'ras
To shoot the landscape
We passed the hash pipe
And played our Doors tapes
And it was dark
So dark at night
And we held on to each other
Like brother to brother
We promised our mothers we'd
write.

And we would all go down together
We said we'd all go down together
Yes we would all go down together.

Remember Charlie
Remember Baker
They left their childhood
On ev'ry acre

And who was wrong
And who was right
It didn't matter in the thick of the
fight.

We held the day
In the palm of our hand
They ruled the night
And the night seemed to last as long
as six weeks
On Paris Island
We held the coastline
They held the highlands
And they were sharp
As sharp as knives
They heard the hum of our motors
They counted the rotors
And waited for us to arrive.

We met as spastic
Like tameless horses
We left in plastic
As numbered corpses
And we learned fast
To travel light
Our arms were so gung ho
To lay down our lives
We came in heavy
But our bellies were tight.

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BEAT IT

(As recorded by Michael Jackson)

MICHAEL JACKSON

They told him
 "Don't you ever come around here
 Don't wanna see your face
 You better disappear"
 The fire's in their eyes
 And their words are really clear
 So beat it
 Just beat it
 You better run you better do what
 you can
 Don't wanna see no blood
 Don't be a macho man
 You wanna be tough
 Better do what you can
 So beat it
 But you wanna be bad.

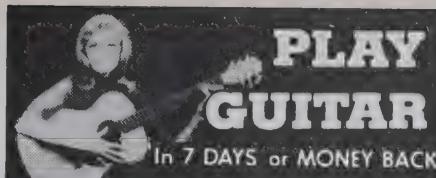
Just beat it, beat it
 No one wants to be defeated
 Showin' how funky and strong is
 your fight
 It doesn't matter who's wrong or
 right
 Just beat it
 Just beat it
 Just beat it
 Just beat it.

They're out to get you
 Better leave while you can
 Don't wanna be a boy
 You wanna be a man
 You wanna stay alive
 Better do what you can
 So beat it
 Just beat it
 You have to show them that you're
 really not scared
 You're playin' with your life
 This ain't no truth or dare
 They'll kick you then they beat you
 Then they'll tell you it's fair
 So beat it
 But you wanna be bad.

Just beat it, beat it
 No one wants to be defeated
 Showin' how funky and strong is
 your fight
 It doesn't matter who's wrong or
 right
 Just beat it, beat it.

(Repeat)

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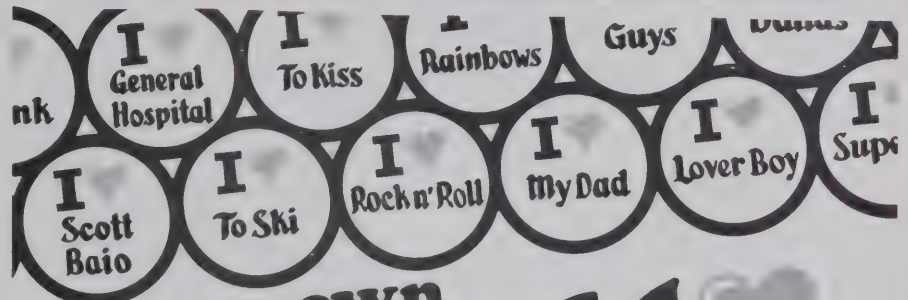
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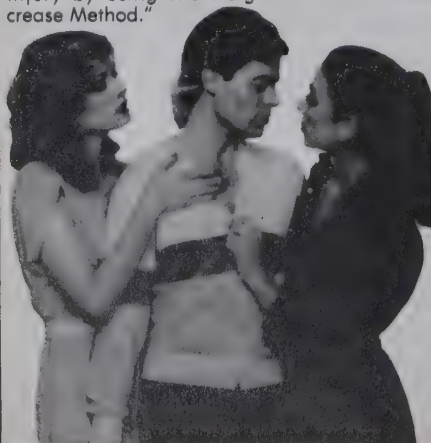
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In a great big world
Thought I'd seen it all
Then along comes a woman, a
fantasy
And I took the fall.

I was chasing a dream
I was fancy free
I was so naive
You were all wrapped up in a mystery
You looked good to me.

And I needed love
I wanted it desperately
But oh real love
You never came to me.

I was lost in your world of fantasy
yeah, yeah
I was caught, caught in your game of
make-believe yeah, yeah
I was lost, lost in your world of
fantasy.

Lost in your world of fantasy
Look what you've done to me
Look what you've done to me
Lost in your world of fantasy
Look what you've done to me.

You were drawin' me in
To your spider's web
With your hungry eyes
I was under your power
I was in your spell
I was hypnotized
And oh sweet love
You wore such a strange disguise
So neat love
The way I fell for your lies.

I was lost in your world of fantasy
yeah, yeah
I was caught, caught in your game of
make-believe yeah, yeah
I was lost, lost in your world of
fantasy.

Lost in a world of fantasy
Look what it's gone and done to me
All the times you lied
And all the tears I cried
I'm never gonna be the same again.

Lost in your world of fantasy
Look what you've done to me
Look what you've done to me
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Look what you've done to me
Look what you've done to me.

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(As recorded by Pat Benatar)

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PETER McIAN

I had it with the same old routine
I had it with the same old faces
places every night
In my life
I started feelin' washed up
Washed out
Hung out, wrung out, left to dry out
Every night
But I know
Yeah I know you're out there
somewhere
Oh I, I can almost hear you callin'.

I'm lookin' for a stranger
In the night
I need a little danger in my life
Tonight.

I'm tired of all the same old
"Hello baby how you doin'
Come here often
Where have you been
All my life"
Every night
But I know that someday, somewhere
I'll turn around and you'll be there
Ooh in my life
Every night.

And I know yeah I know you're out
there somewhere
Oh I, I can almost hear you callin'.

I'm lookin' for a stranger
In the night
I need a little danger in my life
Tonight.

And I know yeah I know you're out
there somewhere
Oh I, I can almost hear you callin'.

I'm lookin' for a stranger
In the night
I need a little danger in my life
I'm lookin' for a stranger
In the night
I need a little danger in my life
Oh, oh tonight.

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Import Albums



This month, *Hit Parader* launches a new column designed to give you a better perspective on the latest import album releases. As you all know, hundreds of great rock and roll albums from England, Japan, Holland, Germany and even South America are released every year without ever getting major U.S. distribution. Each issue, we will tell you about the most noteworthy of these important yet often hard-to-find albums. We'll grade them on a star rating system: *****=excellent ****=very good ***=good **=fair *=forget it.

by Andy Secher

Baron Rojo, Volumen Brutal

Spain's first major entrant in the heavy metal sweepstakes, Baron Rojo has recently taken England by storm, playing at the prestigious Reading Festival and jamming with the likes of Michael Schenker at London's Marquee Club. The band's first English language album, *Volumen Brutal*, gives ample evidence as to why they've emerged as one of the brightest new stars in the hard-rock galaxy. The wailing guitars of Armando de Castro and Carlos de Castro, and the gravel-voiced attack of Jose Luis Campuzano (Sherpa) on tracks like *Isolation Ward* and *Stand Up* are guaranteed to have even the most volume-toughened rock veteran begging for metal mercy.

Rating: ****

Samson, Before The Storm

Following the defection of vocalist Bruce Dickinson to Iron Maiden last year, many within the British rock community thought Samson was a band doomed for an early grave. Yet founder/guitarist Paul Samson didn't give up. Instead, he recruited behemoth singer Nicky Moore (all 300 lbs. of him) and recorded *Before The Storm*, a loud and proud declaration of the band's continued development. While Moore's gruff vocals fail to match Dickinson's high-voltage squawkings, Samson's lethal guitar licks keep the band's hard rock steamroller charging ahead.

Rating: ***

Tank, Filth Hounds Of Hades

Produced by former Motorhead guitarist Fast Eddie Clark, Canadian power-trio Tank emerge as little more than second-rate 'Head. With little going for them in terms of musical ability or song-writing skills, Tank rely on sheer unadulterated volume to convey their single-minded musical message.

Rating: **

Mama's Boys, Plug It In

Mama's Boys, an Irish metal trio, attack their latest album *Plug It In* with an intensity and sincerity that should make even the most casual listener an instant believer! On such tunes as *In The Heat Of The Night*, *Burnin' Up* and *Runaway Dreams*, the brothers McManus—lead guitarist Pat, vocalist/bassist John and drummer Tommy—combine influences ranging from Thin Lizzy to Judas Priest to produce a first-rate rock and roll extravaganza.

Rating: ****

Saxon, The Eagle Has Landed

Saxon has long been one of the great mysteries of the heavy metal domain. Ranked alongside the likes of Maiden, Leppard and Priest back home in England, this metal-mad quintet has yet to break through on this side of the Atlantic. In fact, when they decided to record *The Eagle Has Landed*, their American record label decided to pass on the live LP—a big mistake. From the first strident notes of *Motorcycle Man* to the last frenzied chords of *Machine Gun*, *The Eagle Has Landed* is a near-perfect example of metal mayhem. With the thunderous guitars of Graham Oliver and Paul Quinn forming an ideal backdrop for Biff Byford's vocal histrionics, Saxon tear through such anthems as *Princess Of The Night* and *Wheels Of Steel* with an almost lethal intensity.

Rating: *****



Accept: This German quintet seems headed for the top.

Accept, Midnight Highway

Many rock experts predict that Germany's Accept will be the next major international heavy metal band. With a sound highly reminiscent of the Scorpions, Accept rally behind the Flying-V stylings of Wolf Hoffman and Jorg Fischer to create a dense, pulsating and electrifying sound. On *Midnight Highway* (which is actually a compilation album drawn from the group's first three LPs) the band gives ample evidence that they may well indeed be the next big thing.

Rating: ****

We wish to thank the Record Exchange, Inc., 1378 North Main St., P.O. Box 343, Walnut Creek, CA 94597 for supplying the albums reviewed in this column. The Record Exchange has a complete line of heavy metal imports and can be contacted at the above address or by calling (415) 903-7878. (Free catalog available.) □

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UFO

end of the trail

Phil Mogg and Co. Close The Books With **Making Contact**.

by Tony Hill

After 13 years on the rock and roll trail, UFO is no more. "It was the right time for us to call it a day," the band's keyboardist/rhythm guitarist Neil Carter said as he sat in the living room of his home in Sheffield, England, shortly after UFO played their final gig in April. "We had just reached a point where there was no point to continue. (Vocalist) Phil Mogg had suffered a nervous breakdown a few months earlier while we were on tour in Europe, and the pressure of recording and touring would have been too much for him. At least we're going out on a positive note."

That positive note is the band's farewell album, **Making Contact**, a full-bore rock extravaganza replete with UFO's special brand of pulsating guitar riffs and instantly accessible melodies. On such tunes as *When It's Time To Rock*, *Blinded By A Lie* and *The Way The Wild Wind Blows*, Mogg, Carter, drummer Andy Parker and guitarist Paul Chapman have shown that while UFO no longer exists, their creative spark was alive until the end.

"We never viewed the album as our swan song," Carter explained. "We just wanted to make a strong rock and roll album. The last LP we made, **Mechanix**, was a bit more experimental, and a lot of people were disappointed in it. We wanted to show everyone that we could still rock and roll with the best. The band had been subjected to some pretty harsh criticism in the press by Pete Way (the band's former bassist) who called what we were doing 'wheelchair music,' so we felt we had to stand up for ourselves. That's why we went back to basics on our final LP."

Actually, there are plans

for one more album from UFO — a double-live package recorded during the group's recent English tour. "We thought it might be fun to put out one more live album that would chronicle what the band's done over the last few years. We were sounding quite good on the British dates so we decided to record some of them and release the album. With any luck it should be out sometime in the fall."

With the breakup of UFO, the band's members are not exactly scattering to the winds. Carter, Chapman and Parker have already formed a new unit and hope to have an album out later this year. Mogg, after a few months rest, plans to pursue a solo career. "If all goes well, we may get back together for

an album sometime next year," Chapman explained. "We're all leaving as friends, and I'm sure we'll stay in close contact with Phil. If the mood hits us, and the reaction to **Making Contact** is what we expect, we'd not be against getting together for one more album."

"It's the touring that we can't handle any more — especially Phil. When we were in Europe, he suffered a complete collapse. He's a very intense individual and the strain of recording, touring and looking after the business end of the band just got to him. Thankfully, he recovered rather quickly so we were able to complete the English part of the tour, but Phil has stated that he has no desire to maintain a hectic road schedule ever again."

Of course, one must be suspicious of a band that admits to thoughts of reforming before the tears caused by their parting have dried. Yet, while Carter admits to the breakup being "highly emotional for all of us," he doesn't see UFO changing their decision to split.

"Of course we would have loved to have had a huge worldwide farewell tour where we could have traveled to Chicago and Los Angeles and other strongholds and expressed our thanks, but that's just not going to happen. Even if the album were to suddenly take off on the American charts and go into the top 20 we wouldn't change our minds. The one-shot album idea would be fun, but we all know that UFO's golden hour has passed." □



UFO from left to right: Neil Carter, Paul Chapman, Phil Mogg, Andy Parker.



Pink Floyd, now a trio (from left): Dave Gilmour, Roger Waters, Nick Mason.

Legendary Rockers Return To Action After Three Year Absence.

by Toby Goldstein

Does anyone out there remember the Falkland Islands? You know — that little string of semi-populated territories off the coast of Argentina, that's one of the last remnants of the oh-so-glorious British Empire. Where, for several months last year, Margaret Thatcher's government fought a war of pride with the Argentines. Of course, the British eventually won, admittedly at a cost of several hundred lives and at least one cruiser.

The British Prime Minister may have fallen upon this series of skirmishes as a method to distract her countrymen from their nation's misery-laden economy, but Roger Waters, Pink Floyd's primary composer and voice of conscience, wasn't deceived. Recognizing the scheme as another tarnished example of the pathetic glory-grabs that mask as patriotism these days, Waters cuttingly responded, "Is it for this that daddy died? What happened to the post-war dream?" And thus begins **The Final Cut**,

"The responsibility for what you do and how you feel about yourself is yours."

Pink Floyd's long-awaited follow-up to their blockbuster, **The Wall**.

Whatever tracks in progress Waters might have composed before the outbreak of hostilities, the Falklands War catalyzed him into a blistering denunciation of the painful corners into which humanity paints itself. Dedicating the album to his father, Eric Fletcher Waters, who was killed at Anzio in World War II. Roger expands on the themes of hopelessness that prevailed **The Wall**. Only now, instead of being personal targets such as a dominating mother, voracious wife of tyrannical school system. Waters' enemies are visible real-world characters — like our political leaders, for instance. Far from being another Pink Floydian

excursion into the realm of fantasy and imagination, **The Final Cut** is as difficult to avoid as the news broadcasts which open and close it.

Those who've always cherished the Floyd for their dreamy psychedelic overtones, colorful images and propulsive angry thrusts, may find this new release tough going. Putting it bluntly, **The Final Cut** is the kind of record that makes you want to go to the bathroom and slit your wrists. Instead of even a vaguely comfortable catch-phrase such as "We don't need no education," here the tone is a ghostly whispered or death-agonized moan of "What have we done?" Roger Waters, and with him, Pink Floyd, are inexorably on their way to some sort of confrontational termination. In fact, if this album turns out not to be the final LP recorded under the Pink Floyd name, one wonders where they could possibly go the next time out.

Shortly after **The Wall** film was released, Waters appeared to have become used to the idea of living in

lone torment, even if he was in no way comfortable. "You make your own decisions, your own life," he told a reporter. "What 'they' do clearly impinges on your life, but in the end, the responsibility for what you do and how you feel about yourself is yours. You are an individual. You're alone, but that's all right."

Long before **The Wall** was completed back in late 1979, Pink Floyd had already begun to break into their component parts. For a group that's had only one major personnel change since 1966 (the loss of its mentally-damaged founder, Syd Barrett), Pink Floyd has really been the mouthpiece of Roger Waters. "None of us has ever been the best of friends," said guitarist Dave Gilmour, who was brought into the band in 1968, when it became obvious that Barrett could no longer function on stage. "I have never been a close personal friend of anyone else in the band, and neither was Rick (Wright, Floyd's keyboardist, who went out as a soloist before **The Final Cut** was recorded). Roger and Nick Mason have at times been fairly close. We don't get along, but we're working partners."

Waters also emphasized the deliberate separateness of the group nowadays, as opposed to their origins back in the era of peace/love/harmony. "Back in the '70s," he recalls, "we used to pretend that we were a group. At one point I started to get resentful because I was doing a lot more, and yet we were all pretending that we were doing it. We don't pretend anymore," he affirmed. "I could work with another drummer and keyboard player very easily, and it's likely that at some point, I will." In fact, **The Final Cut** features Andy Bown on organ, Ray Cooper on percussion and Andy Newmark playing one cut of drums, in addition to the regular band.

Since the release of the multi-million-selling **Dark Side Of The Moon** back in 1973, Roger has been Pink Floyd's composer-in-residence, main vocalist and perpetuator of the group's unique world view. If he were to leave Pink Floyd, the group as such would cease to exist. By the same token, when Waters begins to record his own solo albums, the first of which is already in the formative stages, those records will more than likely bear a connection to previous Pink Floyd releases.

Although the band's future is at this point admittedly unresolved, calling this album **The Final Cut** is not meant to imply that Pink Floyd have split up. Instead, the title song is a deliberately ambiguous comment on Waters' own life, asking along the way, "Would you

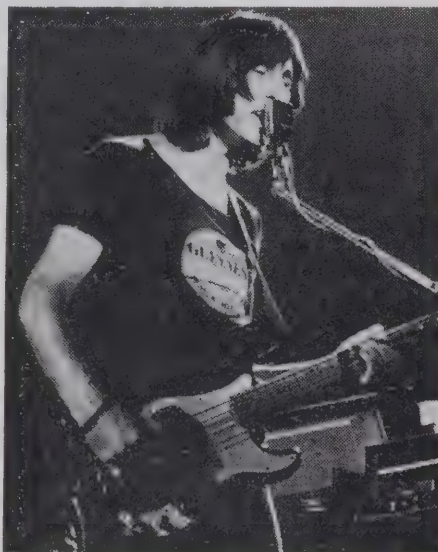
sell your story to **Rolling Stone**?... or would you take me home?" And though a negative conclusion to the song is presented as a possibility — namely, suicide — in the end, the narrator is summoned back to life by a phone call. As a rave review of the album speculated, "one hopes that just the novelty of becoming a full-fledged human will be enough to keep (Waters) profitably occupied for many years to come."

In addition to its thematic integrity of both music and lyrics, **The Final Cut** represents another breakthrough for Pink Floyd in the actual sound quality. While still in the experimental stages, the Holophonic Sound techniques of audio scientist Hugo Zuccarelli produced an all-encompassing, three-dimensional presence. The result is a set of startling special effects throughout the record. Gunfire jarringly rattles across the speakers, causing the listener to respond as if we were out on some hellish battlefield. Particularly since so much of the album is presented in a quiet, painstakingly deliberate tempo, the action sequences seem even more brutal. Those who would take the easy way out and tape this album off the radio should note, however, that the sound effects cannot be re-recorded without considerable loss of quality.

Following the release of **The Wall**, that epic-length album was eventually translated into both a live show — which received across-the-board raves, and a film — about which the comments weren't so kind. For a band that forsook lengthy live tours after 1977, performing behind a massive build-up wall seemed like a perfect statement of Pink Floyd's growing self-isolation. The album itself was dramatic enough to rivet an audience's attention for almost two hours, and Gerald Scarfe's disturbing animated sequences were extraordinarily incisive, both upon the senses and the emotions. Also, by presenting the show in only a few locations — New York, Los Angeles and London — the group was able to treat each concert with the concentration such a theatrical effort deserved. As one viewer accurately pointed out, "It was nearly impossible to come away unimpressed with the show's drama."

In comparison, **The Final Cut**, besides being a single album, operates more on the plane of mental tension than the type of physical release necessary for an in-person event. Even if Pink Floyd were disposed toward transforming this record into a live show — which they have absolutely no intention of doing — it simply wouldn't lend itself to a **Wall**-ish approach.

Nor are you likely to see **The Final Cut** take shape as another feature film, the 15-minute short interpreting *The Fletcher Memorial Home*, *The Gunner's Dream* and *Not Now John*, notwithstanding. Waters appears to have had enough trauma working on director Alan Parker's apocalyptic vision of **The Wall**. At first, Waters had considered playing the title role of the burnt-out rock singer Pink Floyd, before deferring to Boomtown Rats leader Bob Geldof. While pointing out that the film's self-indulgent character of Pink didn't seem like the Roger Waters he knew, Dave Gilmour came up with a specific reason why Waters bowed out as an actor.



Roger Waters: His vision has become the embodiment of Pink Floyd.

"When he was going to play the part, he wouldn't write scenes that were difficult to act because he knew he couldn't handle them." Even if, as both sides readily acknowledged, neither Geldof nor Waters had much use for each other's music, being a Pink Floyd fan could not be taken into consideration. Said Gilmour, long after the film was completed, "If we had to find someone who was suitable for the part and liked our music as well, we might still be looking." Geldof agreed that he enjoyed performing the role, even if he didn't agree with Waters' pessimistic perspective. "It's Roger's point of view and I'm allowed to disagree with it," Geldof remembered. "We would talk and play snooker and have lots of arguments."

If **The Final Cut** is indeed Pink Floyd's swan song, it's not a bad way to end. For a band that once settled for floating animal balloons and free-form space voyages, coming to grips with real events on earth is not only a healthy, but a necessary way to operate on this side of the emotional wall. □

Remember 1976-77? All those new bands with weird names playing new wave and punk rock and sending the likes of the Eagles, Yes and Peter Dinklage scurrying away? Remember the Sex Pistols, the Damned, the Clash, Talking Heads, Elvis Costello, Blondie, Richard Hell, Patti Smith and the Ramones? OK, well look again at that list, bub. What happened to 'em all? Most of 'em are gone, ka-putt! The rest? Elvis has gone mellow, the Heads and the Clash have gone funky, Patti's retired, Blondie went disco and finally broke up. So who's left and who's the only one keeping the spirit of '76 alive? The Ramones! Gabba-gabba-hey!

But didn't ya always know that if anyone was gonna keep rockin' 'til yer ears bled it was gonna be the Ramones? You couldn't imagine them doing the **Teenage Lobotomy Rock Opera**, could ya? So it's 1983 and the Ramones have released their seventh album, **Subterranean Jungle**, and it's the hardest, simplest and "funniest" one they've done since '77's **Rocket To Russia**. And you know what? They know it too — the Ramones are on a crusade to save rock and roll.

"Yeah, I just can't get a thing out of Toto," said Joey Ramone recently. "And I don't see too much difference between Styx and Duran Duran or A Flock Of Pigeons. I don't like all this synthesizer shit. It's sterile. There's no guts, no soul, no heart. That Toto record *Africa* is the same as Duran Duran."

For **Subterranean Jungle** the Ramones decided to go back to square one. Their last few albums were attempts to "progress," and while Joey might like to continue moving along next time around, for this album the Ramones decided to give their fans the kind of bone-crunching, ear-splitting R&R they go for.

"We decided to do a real rock album this time," said Joey. He explained that bassist Dee Dee Ramone has been listening to some of the new hardcore punk bands that have come up



Joey Ramone: "I don't like all this synthesizer shit — it's sterile."

by Jeff Tamarkin

The Godfathers Of Punk Celebrate Their 10th Anniversary.

lately and that the decision to cut out the frills was somewhat a result of that interest.

For the new album the Ramones brought in Ritchie Cordell and Glen Kolotkin to produce. Cordell is the man behind Joan Jett's smash records and he also worked on the Tommy James and the Shondells hits in the '60s. Kolotkin also goes back: he worked with Jimi Hendrix and on the Chambers Brothers' original psychedelic hit in '67, *Time Has Come Today* (which the Ramones cover wonderfully on this LP), and also on some of the only basic rock records of the '70s, the Beserkley Records acts like Greg Kihn and Jonathan Richman. "We really found our sound with them," said Joey about his group's new co-producers. "This album is what the Ramones really sound like."

The Ramones are also geared up for a new round of live dates, and for the occasion they've recruited a new drummer, Richie Beau. But he won't be called Richie Ramone. "Nah, that joke wore kinda thin already," shrugged

Joey. "And besides, we once had a Richie Ramone in the group, before we even signed a record contract. But he only lasted about 10 minutes."

It's amazing to think that next year will mark the Ramones' 10th anniversary. Although Joey added that the band knew from the start that they were something different and would eventually make it, they encountered a lot of hostility at the beginning. It was the era of Southern rock and California groups like the Doobie Brothers and the Eagles. Joey remembers the Ramones' first big show.

"We were opening up for Johnny Winter in this 10,000 seat stadium. We were unannounced, not that anyone knew who we were anyway. But at least they could have told the kids another group was coming on first, y'know? It was crazy because we had these tiny amplifiers and then the lights went out and everybody was expecting Johnny Winter. So we came on playing this alien music and lasted about 15 minutes. It was raining! I

mean, not only bottles but carburetors — you name it!"

All of that started changing a year later when the Ramones went over to England and made such an impression that right after they left, groups like the Clash and the Pistols started forming. Before long the Ramones were on their way to building a reputation in their own country, outside of New York, which loved them from the start.

That's a long time ago now, and today the Ramones still have one of the most dedicated audiences in all of rock and roll. And there are always new recruits. Joey told **Hit Parader** about the last time the Ramones played in San Francisco: "We got passed a note from these two girls who were 11 and 12. And it said that this was their first rock concert, spelled c-o-n-s-e-r-t, of course. But that's great because they're the new generation. They could just as easily have gone to see REO Speedwagon, but they didn't. They came to see us. So there's still hope for rock and roll." □

HIT PARADER



Joan Jett admits that success has its benefits. "Now I can subscribe to HIT PARADER every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite HIT PARADER feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. HIT PARADER really gives me insight into what's happening in rock and roll."

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JOURNEY



Laurie Paladino/Topix Inc.

Steve Perry: He's not traveling with the band from one tour date to the next.

riding high

by Andy Secher

"We're very appreciative of the support we've gotten from our fans," bassist Ross Valory added. "But Neal's right — you can't please everybody. How many bands are commercially successful and critical favorites? There aren't many, that's for sure. We've become very self-contained. We have the 'Journey family' which constitutes the band, our manager Herbie Herbert, staff and, most importantly, our fans. That's enough for us — at least for now."

Journey has never been a band satisfied to rest on its laurels. From the group's earliest days in the Bay Area, Schon, Valory, vocalist Steve Perry, keyboardist Jonathan Cain and drummer Steve Smith have strived to incorporate a commercially-oriented style with an eclectic, hard-rock sound. Such albums as *Infinity*, *Evolution* and their multi-million-selling smash *Escape*, have cemented the group's reputation as a veritable rock and roll hit factory, while making the band's members millionaires.

"We've never gone out of our way to write hit singles," Steve Perry said. "We all have a natural feeling for writing songs with strong melodies, so our music naturally goes in that direction. But we're not trapped by any particular sound. No one can say that songs like *Back Talk* or *Edge of the Blade* are reminiscent of things that appeared on *Escape*. We've got to keep challenging ourselves to keep things interesting. That's what this album represented — a project that would be entertaining for us, yet enjoyed by our fans."

While Journey's popularity continues to grow (especially in Europe), rumblings from within

Cracks Begin To Appear in Band's Platinum-Coated Armor.

"Success isn't enough to keep you satisfied," Journey's Neal Schon mused as he sat in a Los Angeles restaurant, slowly sipping a scotch on the rocks. "That's the stage we've reached in this band. Shit, the money's not much of a motivation anymore — even though I want to make as much as I can. It comes down to being satisfied with the music you're producing. Let's face it, you're the one who's got to spend months getting it right in the studio, and you're the one who has to play the numbers a couple of hundred times on stage. You'd better be satisfied with your artistic output or you'll drive yourself crazy."

Despite rumors that Schon has begun to grow tired of Journey's "formula" rock sound, this San Francisco-based quintet remains

just one big multi-platinum family. With the chart-topping success of their recent album, *Frontiers*, and the sold-out status of their current world tour, no one can deny that Journey is now the most successful American rock band in the world.

"That's kind of a heavy trip to lay on us," Schon said with a smile. "We never set out to become 'the biggest'; we only wanted to be 'the best.' A lot of people fail to recognize the artistry of our work. They look at the successful singles and the platinum albums and they dismiss us as being a pop band. That attitude sucks. Why do you have to be struggling to be considered successful? I can't understand that. Believe me, I don't lose any sleep when a newspaper guy says that we stink. That's his opinion — if he thinks he can do better, let him try."

have begun to cast doubt on the group's continued viability. According to sources within the band, Valory showed a marked disinterest in the album's post-production, and rarely showed up for rehearsals for the group's tour. In addition, Steve Perry has begun traveling from show to show in a private bus, while the remainder of the band still traverses by plane.

"Most of those stories are a load of shit," Schon explained with a street-tough shrug. "Yeah, we may have a few problems every now and then, but we're human beings. When you're with people for as long as we are during recording and touring, you get to know every disgusting habit and annoying tendency everyone has. It's inevitable that they begin to get on your nerves after a while. I remember times when I've had a

falling out with someone else in the band, but we're professionals and we're not about to let a personality quirk ruin what we've worked so hard to create.

"Sure, having Steve travel away from the band, and having him stay in different hotels sometimes has made it a little tough on us," Schon added. "We're not sure why he's doing it. It's not a star trip ... but it is a little strange. That's okay, though, we all have our little things that keep us going. If doing that makes Steve happy, that's great; if laying low for a while keeps Ross from jumping off his roof, that's great too. We all have our outlets — at least now we can afford them."

One of Schon's outlets has been the new band he's formed with fellow Bay-area resident, Sammy Hagar. The as-yet-unnamed outfit, which has already signed a multi-million-dollar deal with Geffen Records, hopes to go into the recording studio at the end of Journey's tour and produce an LP in time for Christmas.

"It's a real exciting band," Neal said. "We have Denny Carmassi on drums, and this band rocks! We're a real heavy metal band. We really let loose when we play. I want everyone to understand that this group in no way will affect my work in Journey. We'll record and possibly tour only when my Journey schedule allows it. Sammy's having a lot of success with his new album, too, so who knows if he'll have the time to give to the project now. That's the beauty of the arrangement. All the musicians have other gigs, so we get together when we can; if we can't, then we'll just put it on the shelf for a while."

In addition to their outside musical projects (which aside from Schon's album include a solo LP from drummer Steve Smith and a record from keyboardist Jonathan Cain with his wife Tane), Journey has ventured into new terrain — video games. Their new game, **Escape**, is currently the rage of the arcade set, raking in an estimated \$5 million in quarters during its first few months of operation. The game, which features the band trying to move from their dressing room to a waiting limo while avoiding groupies, photographers and shady promoters, is described by Cain as "pure fun."

"We were involved in the project from the very beginning," Cain said. "It wasn't a situation where some company came up to us and offered us a bundle of cash in order to use our name. We had virtually complete control over the project from start to finish. The concept was ours, and the finished result had to meet with our approval. We're not about to take advantage



Roger Ressmeyer

Journey (left to right): Ross Valory, Jonathan Cain, Neal Schon, Steve Perry, Steve Smith.

"You better like your music or you'll drive yourself crazy."

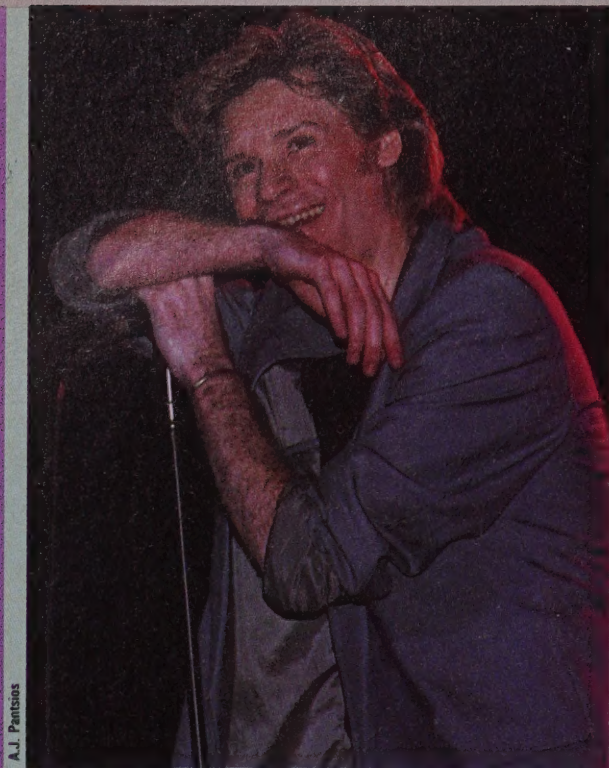
of our fans by letting our names be put on any inferior products. The **Escape** game is a great deal of fun, and we hope that our fans enjoy it."

"Having fun is what this band's all about," Ross Valory added as he stretched out on the floor of his hotel suite and stuck a cigarette up his nose. "We'll do anything for a laugh. People hear our music, and they think we're a bunch of old farts who only want to play sad songs about 'separate ways.' Bullshit!

We're a bunch of wild and crazy guys."

Just then, Schon stood up and started wrestling with Smith. "I want to talk about my solo album," Steve blurted out between bursts of laughter. "Why don't you let me talk about it? Neal talked about his." As Valory jumped on top of the pile, he simultaneously removed one of Smith's checkerboard-patterned shoes and attempted to cram it into the drummer's mouth. "That ought to shut him up," he yelled as all three collapsed in laughter. "That's the philosophy that truly represents the Journey way," Ross added. "The strong survive, and the drummer gets a shoe in the mouth." □

Caught in the act



Daryl Hall seems to be enjoying the show.

Hall and Oates

by Elaine Delehant

Hall and Oates came to Madison Square Garden to promote their *H2O* LP, and couldn't have asked for a more receptive audience. There was as much dancing in the aisles as on stage, and it's no wonder: Hall and Oates' trademark pop and soul sound is even better live than on vinyl. The spectacular musicianship and precise vocal harmonies added aural and visual dimensions to the group's well-established string of hits. Old fans were treated to selections from *Voices*, *Private Eyes* and earlier albums, while new fans got to hear the best of *H2O*.

The combination of now-permanent band members G.E. Smith (lead guitar), Charlie DeChant (saxophone), Mickey Curry (drums) and T. Bone Wolk (bass) kept the soul stew cooking at a steady boil. G.E. Smith, whose acclaim as a guitarist hadn't been fully recognized on his solo album, proved his worth in leads on *Maneater* and *Funky Broadway*.

Hall and Oates shined on songs like *She's Gone* and *You've Lost That Lovin' Feeling* — well-chosen vehicles for their unique vocal style — but nothing compared to Daryl Hall's performance of *Sara Smile*. He revealed his Philadelphia blue-eyed-soul roots in an entrancing vocal which ended with soaring, crystal-clear notes.

Italian Girls from *H2O* spotlighted John Oates. The number had most of the crowd swinging in their seats, while a later solo by T. Bone Wolk showed he could really sink his teeth into a lead when he played bass with his canines.

Private Eyes, *Did It In A Minute* and *I Can't Go For That* received special attention from the audience, but *One on One* with its fine sax solo by DeChant, made singers out of most of those in attendance.

The pop and soul boys-next-door, combined with their new band, proved that this is the best Hall and Oates incarnation yet, and one can only look forward to a live album. □



Styx' Dennis De Young during his solo of *Mr. Roboto*.

STYX

by Cary Baker

Chicago's opulent Granada Theatre — one foot in Vaudeville, the other dodging the wrecker's ball — was not meant to be entered through the back door as if it were some neighborhood speakeasy. Yet this is where selected hometown fans, press and hangers-on were instructed to arrive for Styx's top-secret dress rehearsal, three days prior to taking their *Kilroy Was Here* baggage on the road. Old theatres apparently inspire the more grandiose ambitions in Styx, who last year celebrated the Granada's deceased cousin — the Paradise — in a mini-concept album. This time, they take their bulkiest show yet into old theatres throughout the nation.

Styx couldn't have found a more approving crowd before which to unveil *Kilroy* if they'd made 'em pay. Only the faintest hint of impatience was apparent when faulty projection equipment prompted a two-hour delay in starting. When the film finally did spin, it faithfully espoused its *Breaking Glass/Outlands* lineage with an elaborate prison set. The newly streak-and-tipped Dennis De Young played Kilroy, the last rocker, imprisoned by a junta of melted-down Toyotas called Robotos. On the outside, rock has gingerly mounted its reprisal. Kilroy eventually flees the slammer, united with the rock guerrillas, long live rock, and the film is over.

Schmaltz, undoubtedly. But if you plan to follow the plot, the film furnishes the premise. And you've got to give Styx credit for gambling away the *Equinox/Grand Illusion* formula that may have eventually proven a more secure investment than municipal bonds.

The live portion of the show opens with Kilroy singing to the accompaniment of a tape track (no band members) as he jubilates his triumph over Mr. Roboto. Then, he reunites his pre-prison band (shades of Jake & Elwood Blues?), who conveniently run through the greatest hits of Styx. Kilroy was here, but how about Styx?

The mass of the show, however, is composed of the platinum adornments of the group's three frontmen/writers: De Young, James Young, and Tommy Shaw. The best of the bunch are undoubtedly Shaw's contributions (*Blue Collar Man*, *Too Much Time On My Hands* and *Cold War* among them). The worst of the bunch are De Young's sappy ballads that closer resemble Mister Rogers than anything remotely tinged with rock. And James Young's hard rock tunes often fail to evoke a strong positive or negative reaction.

Take it from a Chicagoan who hasn't thought twice about Styx since they played his high school gym — they may have lost their marbles with this Kilroy schtick, but the whimsy is often infectious. There are no head games, paranoids or screams for vengeance. And, amidst rock's ever-apocalyptic howlings, they're the last of the arena denizens to stir that glimmer of hope. □

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